

# MUSICAL AMERICA

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EDITED BY

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## PLANS WAR ON FAKE TEACHERS OF MUSIC

**John C. Freund Launches Movement for Registration of Instructors, Especially of Singing**

WASHINGTON, D. C., November 21.—John C. Freund, editor of *MUSICAL AMERICA*, arrived here on Wednesday, after having made two public addresses in Baltimore on the musical uplift in this country. He came at the invitation of a number of prominent persons interested in music, for the purpose of a preliminary consultation with regard to starting a national movement for the elimination of the fake music teacher. He also met a number of prominent members of the press, as well as several leading senators and congressmen.

In the course of an interview he said:

"As part of the propaganda I am making for a wider recognition of our American composers, musicians and teachers of tested ability and talent, it is of the highest importance that there should also be a national movement for the elimination of the fake music teacher, especially of the fake vocal teacher.

"The general public has no conception how many voices are ruined every year by fake teachers. Such injure irreparably the general standing of the music teachers of the country, the great majority of whom are thoroughly experienced, capable and competent, devoted to their work and conscientious to a degree. However, we have no monopoly of fake music teachers. There are any number of them in Berlin, Paris, in fact in all the leading European cities.

"Fifty years ago, after studying with teachers in this country, Clara Louise Kellogg, our leading American soprano, sang in Europe and ranked with the best singers—and that was in the days of Patti, Gerster and Lucca! Now if our American teachers could half a century ago turn out such a prima donna we certainly can do it to-day with the immense amount of talent that we have in the United States.

"We have the best music teachers in this country. By the bye, some of the best music teachers in Europe, particularly in Paris, Berlin and Budapest, are Americans."

Mr. Freund is expected to visit Washington in the immediate future to attend a further conference, when a distinct plan will be evolved to obtain the registration of music teachers in the various States.

The idea is to formulate some simple law which will be acceptable to the legislatures of the various States and which can be presented to them after the State associations of musicians and teachers have indorsed it.

### COMMENTS OF THE PRESS

[From the Washington (D. C.) Post of November 21, 1913]

In order that music teachers who are not qualified to teach will be eliminated from teaching lists, John C. Freund, of New York, editor of *MUSICAL AMERICA*, is traveling about the country to arouse interest in the movement to have them registered. Mr. Freund has just arrived in Washington. He thinks that music teachers should be registered just as are lawyers and physicians.

[From the Washington (D. C.) Herald, November 20, 1913]

To eliminate the fake music teacher and establish a national demand for the registration of musical instructors on the same basis that physicians and lawyers are registered, John C. Freund, editor of *MUSICAL AMERICA*, came to Washington yesterday to confer with a number of authorities.

Mr. Freund has just traveled through the South, making addresses before leading musical organizations. So widespread



MARGARETE ARNDT-OBER

Eminent German Mezzo-Soprano Who Made Her American Début with Distinguished Success Last Week as "Ortrud" in "Lohengrin" at the Metropolitan Opera House. (See Page 4)

has been the interest in the cause he is advocating that a number of members of Congress have invited him to confer with them with a view to establishing public sentiment in their respective States along these lines.

[From the Evening Star, Washington, D. C., November 20, 1913]

John C. Freund, of New York, editor of *MUSICAL AMERICA*, is in Washington for the purpose of arousing interest in a movement for a national demand for the registration of musical instructors on the same basis that physicians and lawyers are registered. In this way, Mr. Freund says, music teachers not qualified for the work of instructing others will be eliminated from the teaching lists.

### Sibelius to Make American Tour

PARIS, Nov. 14.—Jean Sibelius, the Scandinavian composer, has agreed to make an American tour in 1914. The tour has been decided upon, thanks to Minnie Tracey, the American singer, who has done so much to make Scandinavian music better known in both continents. Miss Tracey will accompany Sibelius on his tour and sing

the composer's songs to orchestra, conducted by Sibelius. They will probably be heard before their departure in a joint Paris concert.

C. P. V.

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## Chicago and Boston Opera Companies Open Their Seasons Auspiciously

"Tosca," with Garden, Marcoux and Bassi, Inaugurates Fourth Season in Chicago and "Jewels of the Madonna" Starts the Fifth in Boston—Big Brilliant Audiences in Both Cities—Boston Performance Introduces Several New Singers

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, November 24, 1913.

[By Telegraph to *MUSICAL AMERICA*]

"TOSCA," with Mary Garden, Vanni Marcoux and Amedeo Bassi, under the direction of Cleofonte Campanini, opened the fourth season of the Chicago Grand Opera Company with much éclat at the Auditorium to-night. Every seat was filled and the principal singers of the cast

were most cordially received by the vast audience which was representative of the élite of the city.

Miss Garden in the title rôle repeated her success of last season. Mr. Bassi after a year's absence was greeted on his entrance with a salvo of applause. He was in excellent voice and gave a vivid and manly performance of *Cavardossi*. Vanni Marcoux, whose delineation of *Scarpia* had made for him an Eastern reputation,

[Continued on page 3]

## OPERA IN AMERICA DISCOVERS 'COLUMBUS'

Franchetti Work Well Liked in Philadelphia Première—Ruffo in Title Rôle

Bureau of Musical America,  
Sixteenth and Chestnut Streets,  
Philadelphia, November 21, 1913.

ANOTHER success, following that of Massenet's "Don Quichotte" last week, may be put down to the credit of the Philadelphia-Chicago Company in its first American presentation at the local Metropolitan last evening of "Cristoforo Colombo," Alberto Franchetti's lyrical drama, with a cast which included Titta Ruffo as *Columbus*, a rôle which he has sung many times in Europe, and Rosa Raisa, a young soprano, said to be a protégée of Cleofonte Campanini, who made her début here as *Queen Isabella*. The libretto by Luigi Illica presents in a simple and uncomplicated manner a few episodes from three periods in the life of the discoverer of America, and takes sufficient liberties with historical fact to give the story a romantic touch, wholly devoid of the "love interest," however, and an effective ending in the death of *Columbus* at the tomb of *Isabella*.

The first act reveals a square in Salamanca, before the council chamber, in 1485, and shows *Columbus*, rejected by the council and reviled by the people, broken in spirit, but finally befriended by the *Queen*, who, as a dramatic and sympathetic ending to the scene, takes the crown from her head and presents it to him, as he falls at her feet, overcome with bewildered gratitude. The second act takes place on the *Santa Maria* in 1492. The sailors are near to mutiny, discouraged at the apparent failure of the long voyage, and are about to seize *Columbus* and throw him into the ocean, when land is sighted and their wails turn to a song of rejoicing. After two acts the opera ends with a brief epilogue, in 1506, in which *Columbus*, returning to Spain an old, decrepit man, bowed by grief but buoyed up by the hope of once more beholding his beloved *Queen*, visits the royal oratory and there finds *Isabella* in her tomb. The final tableau shows him wrapped in the red robe that was spread over the tomb, and which, dying of grief, he clutched and dragged about him as he expired.

Upon this Franchetti built a score of no little musical importance, with passages of real melody, a good deal of graphic appropriateness to the theme, and several instrumental climaxes of genuine power. Great music it may not be, a masterpiece one would hesitate to pronounce it, but in the



## THE UPLIFT OF MUSIC IN AMERICA

Comments of the Baltimore Press on John C. Freund's Address before the Peabody Conservatory of Music.

ON the afternoon of Tuesday of last week John C. Freund, the editor of *MUSICAL AMERICA*, delivered an address before an audience of more than one thousand persons, including music-lovers, students and their parents, as well as critics, at the Peabody Conservatory of Music in Baltimore, upon the invitation of Harold Randolph, the director of the conservatory. The subject of his address was "The Uplift of Music in America."

Mr. Freund's coming had been heralded by the Baltimore papers in a most kindly and appreciative manner. After that, his address received extended notice, as well as editorial comment. One paper, the *Star*, devoted two entire columns to it.

The following are brief extracts from the principal reviews and notices and will give some idea of the attention which his plea for a fuller recognition of American art, and for a removal of the prejudice which at present exists against everything American in the musical world is being received.

At the close of his address at the Peabody Conservatory of Music he received an ovation, which was repeated when, on the evening of the same day, he delivered an address at the Florestan Club, before Baltimore's representative musicians.

[From the *Baltimore Star* of November 19, 1913]

"They came to me hollow-eyed—those American girls who had been studying in Europe for a musical career! They had been stripped of everything—stripped of their money, stripped of their jewelry, stripped of their health! Nay, stripped of their virtue; even stripped of their belief in a God."

"Who said this to me? A man who had been traveling through Europe to get singers for the Metropolitan Opera; a man who stands back of everything he says—Walter Damrosch!"

"Six thousand to eight thousand girls go abroad every year to feed the human Minotaur!"

To this powerful climax John C. Freund, editor of *MUSICAL AMERICA*, developed his address upon the musical uplift in America, delivered yesterday afternoon in the main hall of the Peabody Conservatory of Music. Mr. Freund is a leading factor in the American music newspaper world. As Harold Randolph, director of the conservatory, said, in introducing him to the audience, he is a "redoubtable warrior and influential ally" in the cause of music in America.

\* \* \*

This question was asked:

"Mr. Freund, what do you think of the attempted use of Indian and African music as a factor in the development of a national American style of music?" (The antis are crying always that we have no distinctive style.)

Mr. Freund replied:

"This country has been styled 'the melting pot of the nations.' Under the law of the survival of the fittest, which applies to characteristics as well as to men, America will develop in time the characteristic musician, just as it has developed the characteristic American inventor and the American athlete. The same causes which have operated to give us superiority in industry, invention, athletics and which have evolved distinctive types, such as the American business man, will ultimately evolve a distinctive type in music. This distinctive type will be a blending of all that is best and most characteristic of the music of all the nations which have come here to settle and to work. An Englishman marries a German, and so on. You understand! We shall begin to make the first great step in advance when we cease to copy any school, whether it be French, German, Russian or what not, and start out boldly for ourselves."

[From the *Baltimore Sun* of November 19, 1913]

John C. Freund, the editor of *MUSICAL AMERICA*, and a noted figure in the musical world, lectured yesterday afternoon at the Peabody Conservatory on "The Musical Uplift of America."

Mr. Freund contrasted the musical conditions in this country forty years ago with those of to-day. He pointed out that the best musical talent the world has produced in recent years is now to be found in America, and that the opportunities for study here are greater and better than else-

where. He made a strong plea for the recognition of musicians in this country. He said that the women brought about the musical pre-eminence of America.

[From the *Baltimore American* of November 19, 1913]

John C. Freund, the well-known editor of *MUSICAL AMERICA*, New York, came to Baltimore at the invitation of Director Harold Randolph and yesterday afternoon delivered a most entertaining and instructive lecture before a large audience of students of the Peabody Conservatory of Music and prominent Baltimore amateur and professional musicians on "The History and Present Condition of Music in America." His recollections cover a period of over forty years of musical American experience.

He advocated the cosmopolitan American position, not merely the patronage of local talent, but of the best in all arts everywhere, while at the same time giving American composers, singers, players and even orchestral musicians generally full credit for all they give of value.

Mr. Freund dwelt especially on the comparative safety of American schools and conservatories for pupils who find it necessary to be away from their parents while getting their musical education.

[From the *Baltimore News* of November 19, 1913]

The talk given by John C. Freund, the editor of *MUSICAL AMERICA*, at the Peabody Conservatory of Music yesterday afternoon proved to be one of unusual interest.

Mr. Freund presented some startling statistics as to the relative expenditure on music generally in this country and in Germany. Germany has for long been recognized as the capital of the musical world, and nothing can apparently induce the Germans to consider America seriously in this sphere of art. Yet statistics show, as Mr. Freund plainly stated, that Germany spends annually far more, both on her army and navy, than on music, while in America the amount of money devoted to this purpose exceeds the expenses of army and navy combined.

## OPERA IN AMERICA DISCOVERS 'COLUMBUS'

[Continued from page 1]

sense of tonal elucidation and effectiveness the score is praiseworthy, considerably in advance of that of "Germania" by the same composer, presented here at the Academy of Music by the New York Metropolitan Company a number of years ago. Especially good is the imposing processional music, in the first act, the duet between *Columbus* and *Isabella*, written in lofty vein, which closes the act; the "Gloria in excelsis Deo" climax to the second act, as the clouds lift and the radiant splendor of the distant land appears, and the thrillingly dramatic death scene of *Columbus* at the close. The choral parts are skilfully written and last evening were noticeably well done. The opera is admirably staged, with some spectacular pageantry in the first act, while the ship scene, with the rising cloud effect and the royal oratory in the epilogue, showing the crypt with the tombs of the kings of Castile, also are attractive stage pictures.

The rôle of *Columbus* gives Ruffo many opportunities to disclose still further his distinguished ability both as actor and singer. In no other part has his voice had more of the sympathetic quality, and last evening his expression of varied emotions, from poignant grief to passionate intensity was a demonstration of remarkable versatility. The death scene was accomplished with so much realism that it would have been thrilling, even had Ruffo not sung a note. As it was, the combination of histrionic skill and vocal beauty attained an achievement that is unusual on the operatic stage.

As *Queen Isabella* Rosa Raisa appears only in the first act, but the young Italian soprano used her limited opportunities to good advantage last evening and won her audience. Too nervous at first to do herself full justice, her voice wavering with a tremor of uncertainty, she gained courage and authority as she progressed and sang the "Vision" aria fluently and with

[From an editorial in the *Baltimore Star* of November 20, 1913]

Why should any American young woman—or young man, for that matter—go abroad for a musical education? In his recent address at the Peabody Conservatory of Music, in this city, John C. Freund, editor of *MUSICAL AMERICA*, declared:

"We have in America better music teachers, better music schools, cleaner surroundings, a cleaner life. Some of the most successful music teachers in Europe are Americans." None should question the accuracy or justness of this estimate, for Mr. Freund is eminently qualified to speak conclusively upon such a subject. But even if our music schools and the qualifications of our teachers of music were not so good as are to be found on the other side, there is a profounder reason why young women in particular should not be sent to Paris or Berlin to finish a musical course.

This profounder reason Mr. Freund stated frankly.

[From the *Baltimore Sun* of November 23, 1913]

Mr. Freund views the field of American music with a very broad vision, including in its confines all musicians, no matter what their origin, who are living here and working and producing. He makes the point, and justly, that some of the greatest musicians in the world are living in America and that they need our encouragement. He asks that we lend them our generous support.

[From *Der Deutsche Correspondent*, of Baltimore, of November 19, 1913]

(Translated)

John C. Freund, editor of *MUSICAL AMERICA*, delivered a most interesting address on the progress of music in America before the Peabody Conservatory yesterday. Students can earnestly consider what was said to them yesterday by Mr. Freund, who speaks with justified authority, especially when he declared that they should not study music and worry themselves with practice to show the world what virtuosos they can become, but, through the spirit of a great art, should distribute sweetness and light to those who listen.

As Mr. Freund has for nearly half a century been connected with the musical progress and the musical development of this country, what he says is, in large measure, personal experience. He has considered the whole question of music in this country from every possible viewpoint.

[From the *Baltimore Evening Sun*, November 15, 1913]

John C. Freund, the distinguished New York editor of *MUSICAL AMERICA*, is one

feeling, and in the duet with the baritone, which reaches a fine climax of emotional power, she was able to rise to the occasion with good effect. Raisa is young, still girlish in appearance, with an attractive personality, and her vocal equipment prom-



—Photo by Matzene

Rosa Raisa, Soprano, Who, in Her Philadelphia Début Last Week, Created the Rôle of "Queen Isabella" in the American Première of Baron Franchetti's "Cristoforo Colombo"

ises glowing results in the future. Her voice is a soprano of pure lyric quality, a trifle shrill at times and noticeably "reedy" but of crystalline clearness and sweetness, and capable of dramatic expression. Her reception last evening was most cordial, and when she appeared with Ruffo several

of the most noted critics in the country and a forceful and eloquent speaker. He is, at present, launching a movement for the fuller recognition of American art.

## Baltimore Stirred by Mr. Freund's Address

BALTIMORE, MD., Nov. 23.—The striking logic which John C. Freund, the editor of *MUSICAL AMERICA*, set forth in his recent address at the Peabody Conservatory of Music has given Baltimore musicians and laymen as well much upon which to reflect. In his discussion concerning the uplift of music in America some astounding statistics were given which prove convincingly that the standard of musical art in this country is as high, if not in a measure higher, than elsewhere. These assertions are based upon mature observation, and coming from one who is so well informed and whose personal efforts have done so much to bring about a rosate dawn of recognition for all things musical in America, such disclosure, naturally, was taken in with the deepest appreciation.

The subject of Mr. Freund's lecture has been the point of discussion in musical circles and the enthusiasm which has arisen from his appeal is inspiring. Perhaps the most beneficial element in his talk was the advice directed to the students guarding them against the pitfalls that await the unsophisticated and unchaperoned American students who flock to foreign centers in search of that alluring condition termed "musical atmosphere." The students were moved to sympathetic attention and the moral of these startling remarks was recognized.

The local press saw the urgency of this remarkable enlightenment as to the actual conditions and devoted much space to the reviewing of the theme, a two-column article in *The Star*, written by J. Norris Hering, brought the vital questions to the attention of the general reading public. This same paper made Mr. Freund's appeal for cleaner surroundings and cleaner life the basis of an impressive editorial having the heading: "Study Music on This Side, Young Woman."

From the deep interest which Mr. Freund's talk has created it seems that the last clause in the above comment will henceforth not be applicable to our local conditions, at least it is hoped, for when the editor of *MUSICAL AMERICA* addressed his Peabody audience and later the members of the Florestan Club, it appeared that the motive of his lecture had struck immediate response and that an era of greater appreciation had begun.

F. C. B.

times before the curtain the applause very evidently was as much for her as for him.

The most important rôle, after *Columbus* and the *Queen*, is that of *Guevara*, Captain of the Royal Guards, who befriends *Columbus*, a part that was acted with much earnestness by Amedeo Bassi, whose reliable tenor gave adequate expression to the music. Smaller parts, all of which were done in a competent manner that contributed to the success of the well-balanced performance, were taken by Gustave Huberdeau, Henri Scott, Edmond Warnery, Emilio Venturini, Francesco Frederici, Constantin Nicolay, Nicolo Fossetta, Ralph Errolle, Frank Preisch and Ruby Heyl.

The chorus has a conspicuous part, in the first act being given some "tricky" music to sing, notably in the scene where *Columbus* is reviled with mock adulation and staccato bursts of laughter, and the ensembles were taken with commendable spirit and precision, considering that it was a first performance.

The Franchetti music, written very much in the modern vein, in respect to the manner in which the instrumental part is frequently given precedence, is of the kind that tempts conductor and musicians to encroach rather too strenuously at times upon the rights of the singers, and, ably as he conducted and admirably as the orchestra responded to his wishes, Cleofonte Campanini, who held the baton, in several places let the vociferous brasses drown the voices.

ARTHUR L. TUBBS.

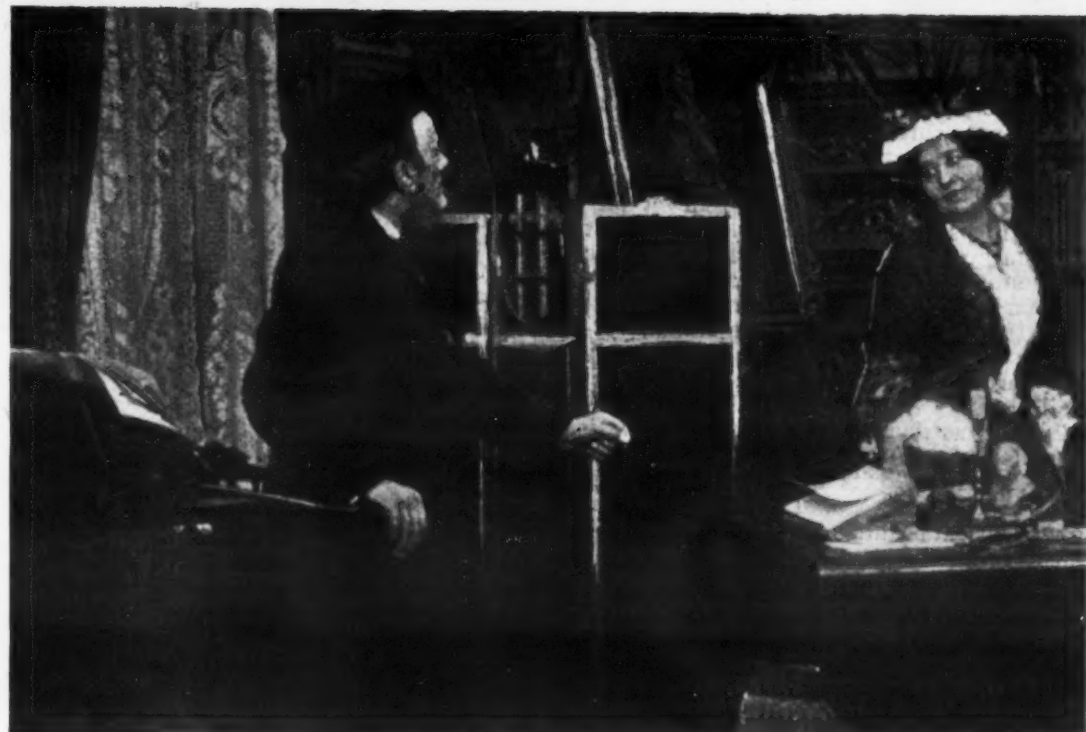
## Tina Lerner with Warsaw Philharmonic

BERLIN, Nov. 10.—At the concert given in memory of Tchaikowsky on the twentieth anniversary of his death by the Warsaw Philharmonic Society, under Alexander Birnbaum, the soloist was Tina Lerner, pianist, who played that great Russian composer's B Flat Minor Concerto. Miss Lerner's success with public and press was most remarkable. She was cheered to the echo and had to respond with extra pieces. The press of Warsaw considers her performance of the work one of the best ever heard in that city and places Miss Lerner among the foremost living pianists.

O. P. J.



## REALISTIC SCENES FROM WAGNER'S LIFE IN MOTION PICTURES



Above, Meyerbeer and Wagner. Below, Von Bülow, Wagner and Cosima

Above, Wagner and "Eva." Below, Wagner and Cosima

POSSIBLY the most amazing feature of the cinematographic representation of the life of Richard Wagner now being shown at the New Amsterdam Theater, New York, and which was commented upon in last week's issue of MUSICAL AMERICA, is the resemblance of the impersonators of the divers characters to their historical prototypes. In the above photographs of various incidents from the biographic film it will be noted that the actor portraying Wagner has succeeded in depicting the outward semblance of the master to the life. Every detail—the stature, the broad forehead, the aggressive chin, the slightly aquiline nose, the bearing—is strikingly similar to what portraits of the composer show. Meyerbeer, Hans von Bülow and Cosima Wagner are likewise quite faithfully limned.

The first of the appended scenes reveals Wagner playing some of the unfinished "Rienzi" to Meyerbeer upon their first meeting, which took place at Boulogne. Meyerbeer is represented as supremely bored by the young composer's music. This departs somewhat from facts, as Meyerbeer expressed himself as pleased with what he saw of Wagner's work on that occasion. In the picture at the right the master is shown at his home, "Tribschen," near Lucerne, inspired by a vision of the character of *Eva* in "Meistersinger" upon which opera he is supposed to be engaged. Below he is seen with von Bülow and Cosima (before her divorce from the pianist) and to the right with Cosima, who visits him in his Munich home after his rescue from hopeless poverty by King Ludwig II.

## Chicago and Boston Opera Companies Open Their Seasons Auspiciously

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proved to be a fine actor as well as singer. He made an instant success.

MAURICE ROSENFELD.

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, November 24, 1913.

THE Boston Opera season of 1913-14, the 5th season of this company, opened to-night with Wolf-Ferrari's "Jewels of the Madonna," an opera lacking completely the finer characteristics of dramatic music, but nevertheless an ideal piece for the opening night of an opera season, which is a ceremony rather than a performance. This performance was additionally important on account of the fact that it introduced new singers of exceptional equipment: Mr. Ferrari-Fontana, as *Gennaro*; Margherita d'Alvarez as *Carmela*, and Mario Ancona, long since a singer of wide repute in America, who returned to Boston after an absence of nearly two decades, to sing as *Rafaele*. The *Maliella* was Mme. Louise Edvina, the only principal of last season's cast. Roberto Moranzoni was the conductor.

The auditorium of course was packed to its capacity by a fashionable gathering, and the society editors were out in force.

The most serious musicians could well afford to study attentively Mme. Edvina's singing of her rôle of *Maliella*. Her voice

is one of the most beautiful in the Boston Company—one of the most beautiful, probably to be met with on the operatic stage of to-day. Also, Mme. Edvina employs her voice with exceptional skill. She secures the maximum of beauty and of carrying quality of the tone with a minimum or a complete absence of muscular contraction or fruitless effort. As a consequence, the voice always sounds fresh and youthful, and carries so well that the singer can do herself justice over the utmost storm and stress of the instruments. She was always interesting, always artistic, and always a mistress of dramatic song. Of all the singers of the evening, it was she who reaped the most applause.

And yet there are few more talented and intelligent singers now before the public than Mr. Ferrari-Fontana, whose only previous appearances in Boston had been as *Tristan*. Mr. Ferrari-Fontana had this evening a good opportunity of showing what a thinking artist can do with a part which is for the majority of singers merely an opportunity for the display of the beauty and resonance of their voices. Even the most commonplace phrases became significant in Mr. Fontana's hands. Few, if any singers of his ancestry achieve such distinction in matters of diction and nuance. Also Mr. Ferrari, as he showed in his last scene, has a voice ample for any dramatic purposes. But—*mirabile dictu*—he does not pour out his voice, in every passage, as though lungs were bellows and a voice a trombone. Mr. Ferrari-Fontana husbanded his strength most courageously,

and at the end of the second as well as the third act employed his splendid resources to the utmost advantage.

Mme. D'Alvarez, the *Carmela*, though somewhat nervous, displayed a contralto voice which gives her a position of importance among the leading contraltos of this day. The range of this voice, it would seem, is immense. The lower voice has almost the richness and solidity of a baritone's voice. The middle register is especially full; the upper tones are emotional, dramatic—at least so employed—without a suggestion of hardness or shrillness. This is unquestionably a great voice, and it is a pleasure to look forward to a better acquaintance with it.

Mr. Ancona is rather a singer of the old than the new school. Hence he is not particularly well suited to a rôle such as that of *Rafaele*, although he showed his experience in his phrasing and in the good quality of tone which he secured, even in the most taxing passages. It should be said, too, that he took this rôle for the first time.

The minor parts were especially noteworthy for brilliance and sureness of singing and action. There was the true sense of ensemble. The chorus performed as if it could perform in no other way, and the impression forced itself upon the writer that if these Italians were actually out on a religious holiday, they would scarcely act differently than they acted on the Boston Opera stage this evening.

Thanks to the interest of the performances of the principals to the splendid chorus singing, and to Josef Urban's picturesque scenery, and to countless well-oiled details of the production, all went admirably, with exceeding gusto, and the audience was warm in its applause of each

act and each principal singer. Mr. Moranzoni conducted with enthusiasm.

OLIN DOWNES.

### Tyson & Co. Opera Ticket Case Continued

In the hearing on the charge of grand larceny against Tyson & Co., on November 24, Magistrate Deuel refused to dismiss the case and reserved his decision until December 8, when the opposing counsel will submit briefs. Tyson & Co. are charged with the larceny of Metropolitan Opera tickets which were used as the collateral for a loan from the Metropolitan Trust Company. In the meantime Tyson & Co. had succeeded in effecting the necessary financial arrangements whereby all opera tickets for which their patrons had subscribed had been turned over to them.

### Tuesday a Favorite Day for Concert-Givers in New York

Numerous performances of importance engaged the attention of New York's followers of musical doings on Tuesday afternoon and evening of this week. Recitals by Frances Alda, Josef Hofmann and Edward Bromberg and a program of songs by Ward-Stephens, sung by Arthur Philips, baritone, and Mildred Faas, soprano, as well as a concert by the Russian Symphony Orchestra, were on the list. These performances will be reviewed in detail in next week's issue of MUSICAL AMERICA.

Richard Strauss's new "Festliches Præludium" will be played by more than thirty orchestras this season.



## TWO IMPORTANT DÉBUTS MARK THE WEEK AT METROPOLITAN

Giovanni Martinelli Heard for First Time in "Bohème" and "Butterfly" — Mme. Arndt-Ober a Remarkable "Ortrud" in "Lohengrin" — A Splendid Performance of "The Magic Flute"

CONSIDERED from the purely artistic, as distinct from the social, point of view, the real beginning of the Metropolitan opera season took place on Wednesday evening of last week when the "Magic Flute" was given. Mozart's musical spring of eternal youth was one of last year's most imposing successes and again last week it attracted a vast audience and provoked no end of applause. With this as with certain other masterworks Mr. Gatti-Casazza has accomplished what his predecessors failed to do—he has established them as permanent components of the standard repertoire. In its scenic department the production is about as perfect as a modern stage spectacle can be made, and only in one or two details was last week's cast susceptible of improvement. And given in addition to such scenic and vocal factors so splendid an instrument as the Metropolitan orchestra and such a past master of the secrets of orchestral interpretation as Alfred Hertz the result becomes such as Mozart probably never pictured in his fondest dreams. Besides it was characteristic of Mr. Gatti's artistic judgment to present this typically German opera in the language in which it was written instead of the inappropriate Italian version in which New York had previously been forced to hear it when it heard it at all.

There was laughter aplenty last week over the humorous lines and situations of which Messrs. Goritz and Reiss and Miss Alten made such capital use, though the higher musical beauties of the representation called forth approval quite as emphatic.

Save for Lillian Eubank, an American mezzo-soprano who appeared as the *Second Lady*, and Carl Schlegel, a new baritone who was one of the lesser priests, the cast was devoid of unusual features. Judgment on the work of these newcomers must be withheld until they can be heard in rôles affording them solo opportunities. The ensembles of the three *Ladies* were, however, very beautifully sung, Vera Curtis and Lila Robeson being the remaining complements of the trio.

Little is left to be said of the *Pamina* of Mme. Destinn, the *Queen of the Night* of Frieda Hempel, the *Saras* of Carl Braun, the *Papageno* of Mr. Goritz, the *Sprecher* of Mr. Griswold, the *Monstros* of Mr. Reiss and the *Papagena* of Bella Alten that has not repeatedly been written. All of them rose on this occasion to as high a level as they have ever attained during their Metropolitan careers. Almost poignant in the intensity of its beauty was Mme. Destinn's singing and it reached an unforgettable climax in "Ach! Ich Fühl es." The two florid airs of the *Queen* are often regarded as show pieces and treated as such. Miss Hempel sang them with coruscating brilliancy of execution but invested them at the same time with a broad dramatic accent that rightly belongs to them. Carl Braun, who is one of the greatest basses the Metropolitan has sheltered since Plançon, was never greater than last week while Mr. Griswold's singing of the *Sprecher's* lines was broad, noble and impressive.

Mr. Goritz was said to have been serious-

ly ill several days before the performance. Yet there was no trace of indisposition in the superb voice of this most versatile of baritones nor in the ebullience of his humor. It would be a pleasure to record a triumph commensurate with those of his colleagues for Mr. Urlus, the *Tamino*, but a sense of strict critical conscientiousness makes such a course impossible. The tenor was heard in the part last season and it was then observed that he did not fill its requirements as well as he did those of *Siegfried* or *Tristan*. This time he sang earnestly and with the manifest desire of imbuing the character with all the dramatic and emotional qualities which might be latent in it. Unfortunately he lacks the finish of style, the perfect vocal poise, the elegance and the polish of phrasing necessary to the singing of Mozart. Besides there are times when his beautiful voice takes on a decided throatiness in emission—a quality upon the absence of which his admirers congratulated themselves last year.

Concerning the rest of the performance there remains to be said only that the choruses were thrillingly sung (particularly the sublime "O Isis und Osiris") and that the orchestra under Mr. Hertz—who was applauded long and loudly when he first appeared—surpassed itself in the elasticity, delicacy and abundance of color with which it played its way through Mozart's translucent score.

### "Bohème" Introduces Martinelli

"La Bohème" on Thursday evening of last week drew an exceptionally large gathering though Caruso did not figure in the cast. But the multitude was keyed up to a high pitch of expectancy because of the New York debut of Giovanni Martinelli, the young Italian tenor who had won golden opinions from all sorts of people in London and had consequently, as the fashion goes these days, been spoken of as a Caruso rival. A week ago he sang in Philadelphia and Philadelphians, as is their wont, emitted ecstatic echoes.

So it was preordained that a great popular reception awaited the young man at his Metropolitan introduction. Mr. Martinelli had every reason to expand with pride over an ovation for which even Caruso in his glory might have deigned to be thankful. After the "Racconto" there arose a veritable tempest of applause that continued long and was seasoned with strident bravos. At the end of the first act and even more at the close of the third protracted enthusiasm was rampant, while more tangible evidences thereof in the shape of wreaths, flowers and so forth put in an appearance. Estimated by externals the success of Mr. Martinelli was unqualified.

And indeed the young singer is the most valuable Italian tenor which the Metropolitan has gathered into its fold in a number of years. To be sure he seems unlikely to endanger the reputation or the popularity to Caruso—judging, that is to say, from what he did last week. If the hysterically disposed would but stop momentarily to realize the dreadful burden of responsibility with which they overwhelm and crush their idols by unhappy distinctions of this kind they would pause in their stupid adulation. Its only effect is to chal-

lenge invidious comparisons which are inevitably harmful. However this may be it is certain that Mr. Martinelli did not exert as potent a spell over the discriminating as the verdicts of London and Philadelphia warranted. The future may reveal his capabilities in a far better light. Extenuating circumstances serving as a balm for possible disappointment were not wanting last week. Dire nervousness held sway over the tenor during a large part of the evening and he was apparently unable to gauge the size and acoustics of the house upon so short an acquaintance. Then, too, he had sung *Rodolfo* but once before (and that only a few days previously), while to complete his misfortunes he caught a cold in Baltimore and brought it with him to New York.

The voice which Martinelli disclosed is

### METROPOLITAN OPERA CALENDAR

WEDNESDAY, November 26, Donizetti's "Lucia di Lammermoor"; Mmes. Hempel, Mattfeld; Messrs. Cristalli (début), Amato. Conductor Mr. Polacco.

Thursday afternoon, November 27, Wagner's "Parsifal"; Mmes. Fremstad; Messrs. Jörn, Well, Goritz, Witherspoon, Schlegel. Conductor, Mr. Hertz.

Thursday evening, November 27, Puccini's "Manon Lescaut"; Mmes. Bori, Duchêne; Messrs. Caruso, Scotti, Seguroia. Conductor, Mr. Polacco.

Friday, November 28, Moussorgsky's "Boris Godunow"; Mmes. Ober, Breslau (début), Sparkes, Duchêne; Messrs. Didur, Althouse, Reiss. Conductor, Mr. Toscanini.

Saturday afternoon, November 29, Mozart's "Magic Flute"; Mmes. Destinn, Hempel; Messrs. Urlus, Braun, Goritz, Reiss, Griswold. Conductor, Mr. Hertz.

Monday evening, December 1, Wagner's "Lohengrin"; Mmes. Fremstad, Ober; Messrs. Urlus, Well, Braun, Schlegel. Conductor, Mr. Hertz.

Wednesday evening, December 3, Verdi's "Un Ballo in Maschera"; Mmes. Destinn, Hempel, Matzenauer; Messrs. Caruso, Amato, Rothier, De Seguroia. Conductor, Mr. Toscanini.

Thursday evening, December 4, Wagner's "Siegfried"; Mmes. Fremstad, Ober, Alten; Messrs. Urlus, Griswold, Reiss, Goritz, Ruysdael. Conductor, Mr. Hertz.

Friday evening, December 5, Mascagni's "Cavalleria Rusticana"; Mmes. Destinn, Duchêne; Messrs. Cristalli, Gilly. Followed by Leoncavallo's "I Pagliacci"; Miss Bori; Messrs. Caruso, Amato. Conductor, Mr. Polacco.

Saturday afternoon, December 6, Offenbach's "Les Contes D'Hoffmann"; Mmes. Hempel, Alda (as Giulietta—her first appearance in the rôle), Bori, Maubourg, Duchêne; Messrs. Jörn, Gilly, Rothier, De Seguroia, Didur, Reiss. Conductor, Mr. Polacco.

Saturday evening, December 6, Puccini's "Tosca" (benefit performance); Miss Farrar; Messrs. Martinelli, Scotti. Conductor, Mr. Toscanini.

sufficiently voluminous and of a marked youthful freshness. Possibly on future occasions it may reveal a greater susceptibility to warmth and passion than it did this time, and possibly, too, the tenor will eventually show that he can imbue his singing with a wider variety of color and dynamic gradation. He forced his tones several times at his debut and lapsed occasionally from the pitch.

All in all, Martinelli is a singer whose progress will be carefully watched and for whose presence operagoers may perhaps be devoutly thankful ere long. His stage presence is pleasing and his acting intelligent.

Lucrezia Bori graced the rôle of *Mimi*, acting it with pathos and sympathetic understanding and surpassing in her vocal work anything she did last season. Her art is maturing and it was gratifying to note that the stridency which marred her upper register last year has disappeared. The other rôles were in familiar and capable hands. Bella Alten was *Musetta*, Mr. Scotti, *Marcello*, Mr. de Seguroia, *Colline*, Mr. Didur, *Schaunard*. Mr. Polacco conducted with splendid authority and brought forth all the radiant hues and delicate details of this cleverly orchestrated score.

Mme. Arndt-Ober's Début in "Lohengrin"

For the past two or three years Mr. Gatti has been accustomed to inaugurate the Wagnerian season with one of the later

dramas. This time, however, he selected "Lohengrin" for the purpose and it was given before a very large audience on Friday evening of last week. Regarded as an entity the performance must be set down as one of the most dramatically eloquent that has been heard here in some time though it was open to criticism in certain of its specifically musical aspects. Much credit for the impetuous spirit and vitality of the proceedings is due the new stage manager, Franz Hörth, in whom the Metropolitan has apparently made a valuable acquisition.

But the dominant feature of the representation was the *Ortrud* of Margarete Arndt-Ober, the young mezzo-soprano from the Berlin Royal Opera, who on this occasion made her first appearance in America. A more commanding realization of Wagner's ideal than this *Ortrud* has not been witnessed upon the Metropolitan stage in many a year. Mme. Ober's triumph was superlative. A houseful of devout Wagnerites cast artistic etiquette to the winds in the second act long enough to blot out a few bars of *Elsa's* music with a perfect hurricane of applause after the newcomer had delivered *Ortrud's* invocation to her heathen gods. When the second curtain fell there were more thunderous plaudits mingled with cheers. It was the obvious desire of the audience to have Mme. Ober before the curtain alone. One or two other members of the cast felt differently about it, though, and effectually succeeded in depriving a great artist of such homage as rightly belonged to her.

By her vivid pantomimic delineation of irony, hauteur, scorn, disappointment and impotent rage in the opening act Mme. Ober quickly proved herself an actress of altogether exceptional penetration and insight. But in the second act she dominated from first to last. For magnificence of sweep, for stupendous potency of emotional utterance, for incisiveness of accent, for breadth and impassioned eloquence, for vitriolic asperity mingled with a grandeur truly regal this *Ortrud* is probably unsurpassed by any living impersonator of the character. Sensitive to every latent dramatic possibility of the part she emphasized details last week that illumine the action with a wealth of significance but to which most singers are oblivious. If any objection might be made it would be to a tendency to drive home obvious points too strongly.

Mme. Ober is a large woman and her voice matches her physical proportions in volume. Moreover it is a superb organ of true mezzo-soprano quality and of extensive compass. At times the singer was inclined to drive it at top pressure with the result of many tones sounding forced—a tendency due most likely to unfamiliarity with the acoustics of the house. Chameleon-like, Mme. Ober's voice changes color with every subtle modification of dramatic sentiment, and perfect is the only term that describes the clarity of her enunciation.

The splendor of the new singer's work may have eclipsed to some extent the achievements of the other participants though these were mostly admirable. Mr. Braun sang the *King's* music opulently and in Mr. Weil's *Telramund* Mme. Ober had a fitting companion to her *Ortrud*. Carl Schlegel was the *Herald*. His voice is not large but it is beautiful in quality and used with skill. Mr. Urlus, the *Lohengrin*, did some singing that was praiseworthy and some that was not. The *Elsa* was Mme. Fremstad, who has never fitted into the rôle as ideally as she does into *Isolde* or *Brünnhilde*. Plastically beautiful as it outwardly is, her impersonation seems too clearly sophisticated. Nor does the music suit her. Last week she was in exceptionally poor vocal form.

The choral portions of the opera were thrillingly sung and the work of the orchestra and Mr. Hertz a miracle of tonal loveliness and lofty poetic beauty.


### Farrar and Martinelli in "Butterfly"

A full, fashionable, though not overcrowded house, greeted Geraldine Farrar's debut, this season, in "Madama Butterfly," which was produced last Monday night. Had it not been for the knowledge that a severe attack of bronchitis prevented Miss Farrar's opening the season in Massenet's "Manon," few would have realized, from the general excellence of her performance, that she had been indisposed.

Miss Farrar's *Cio Cio San* is an impersonation familiar to operagoers. In one respect her indisposition aided her because it forced her to reduce, to some extent, the exuberance of gesture with which she is accustomed to decorate this rôle, and which seems to reveal a somewhat mistaken conception of the Japanese woman of the period depicted.

The Japanese woman has, for ages, been trained to absolute subservience, first to

[Concluded on next page]



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## IN VERDI'S HONOR "MASKED BALL" REVIVED AT METROPOLITAN



De Seguro as "Samuel"

Destinn as "Amelia"

Caruso as "Riccardo"

IT was understood that the revival of "Un Ballo in Maschera," which has not been given at the Metropolitan since the season of 1904-05, when Conried revived it, was due to the desire of the management to do something to recognize the Verdi Centenary.

Without being captious, one might ask why an opera which emanated from what is known as Verdi's "middle period" should have been selected, considering that it by no means shows the composer at his best in that period.

In the Conried production Emma Eames appeared as *Amelia*, Louise Homer as *Ul-*

*rica*, Belle Alten as *Oscar*, Caruso as *Riccardo*, Scotti as *Renato*, while Messrs. Plançon and Journet were the two conspirators.

In the cast at the Saturday matinee Caruso was the only representative of the former production. Emmy Destinn played the rôle of *Amelia*, Pasquale Amato that of *Renato*, Margaret Matzenauer was *Ulrica* and Frieda Hempel *Oscar*, while Vincenzo Reschiglian, Andres de Seguro and Léon Rothier were respectively the *Silvano*, *Samuel* and *Tomaso*.

However, the revival was interesting, not alone from the general excellence of the performance, the splendor of the costumes and the *mise en scène*, but because it gave an opportunity to opera-goers to realize how much public taste has changed, and, in a sense, how much public taste has advanced.

The artificial character of the plot stood out, and by reason of its very artificiality failed to interest. Indeed, it may be said



Rothier as "Tomaso"



Hempel as "Oscar"



Amato as "Renato"

that the performance itself pleased because of the splendid work of the orchestra, as well as of the principals.

Of Caruso's performance not enough can be said in praise. While his voice has no longer the marvelous resonance and brilliance that it once possessed, his artistry has gained. His distinctness of enunciation, his phrasing, the admirable manner in which he colors the tone—all have an irresistible appeal to the music lover.

In action he has become a little slow, and perhaps somewhat heavy, but, nevertheless, that did not detract from the unquestioned excellence of his impersonation.

His death scene was most dramatic. During it he sang with a charm and intensity that carried the audience completely away.

Mme. Matzenauer's *Ulrica* was a fine dramatic as well as vocal performance. At times she powerfully dominated the situation.

Of Emmy Destinn as *Amelia*, it may be said that in the early part of the opera her voice did not sound as musical as it did when she was singing with Caruso. Then it seemed to gain in beauty of tone,

in clearness of enunciation, while the forcing of the tone which was notable at the start, entirely disappeared.

Amato in his one great scene worked up to a magnificent climax. This noted artist has developed an intensity in his acting which would make him supreme in drama.

Frieda Hempel was a charming and seductive *Oscar*. She sang with brilliant effect.

The other members of the company aided in the success, notably Messrs. Reschiglian, de Seguro and Rothier.

Toscanini conducted *con amore*.

If some of the members of the great company which the manager has collected together do not appear, at the opening of the season, to be as fresh as one might expect, it is due to the fact that most of them have been working pretty hard all Summer, either singing in other opera houses or singing for the talking machine companies.

The production caused pleasure to a large, fashionable and enthusiastic audience, which recalled the principals again and again, and which, contrary to custom, was sufficiently interested to stay till the fall of the curtain on the last act.

## TWO IMPORTANT DÉBUTS MARK THE WEEK AT METROPOLITAN

[Continued from page 4]

her parents, then to her husband. She has been taught practically to efface herself, but, with the infinite charm of womanhood, she has managed, at the same time to evolve a delicacy, a refinement and a graciousness of demeanor, which are captivating. If there is any eminent prima donna on the stage to-day who could represent the character, it is Miss Farrar herself, and so, the natural question arises, why does she exaggerate, particularly in much of her action and movement, when repression is within her own power and absolutely characteristic of the rôle itself?

However, it must be admitted that in the moments of dramatic intensity Miss Farrar always rises to the supreme height, and in that wholly justifies her artistic eminence.

Giovanni Martinelli, the new tenor, did not appear to the best advantage in the first act. Evidently he has not yet rightly gauged the acoustic of the auditorium, so he strained his voice, in the effort to secure the desired effects. In the duet, with *Cio Cio San*, however, he was satisfying, and displayed a voice which is fresh and adapted for heroic expression. He certainly looked the part to better advantage than some of his predecessors in the rôle.

In the last act Mr. Martinelli's singing

was decidedly better than at the opening of the opera. He received, with Miss Farrar, cordial recognition from the audience, which unmistakably showed a favorable attitude to him.

As *Suzuki*, Mme. Rita Forna deserves high praise. Admirable in action and in her singing, she gave a performance which was both dramatically and vocally memorable. She is undoubtedly one of the most valuable members of the Metropolitan Opera Company.

As for Mr. Scotti, in his old, familiar part of *Sharpless*, he played and sang with the ease and distinction which we have come to expect from him in all he does.

The orchestra, under Mr. Toscanini, was an unmitigated delight. True, there were times when it seemed a little over-strenuous in climaxes, making it somewhat difficult for the audience to hear the singers, but, on the whole, Mr. Toscanini showed once again how great a master he is, and how easy it is for him to bring out all the beauty and charm of Puccini's delightful score, as perhaps no other living conductor can do.

After each act the principals were recalled again and again, and there was the usual procession of lackeys carrying tremendous bouquets.

Of the revival of Verdi's "Masked Ball" on Saturday afternoon at the Metropolitan mention is made above.

Critical comments on Mr. Martinelli's début in "La Bohème":

Mr. Martinelli's is a genuine Italian tenor, young, fresh, delightfully free from the baritone shadow, clear and ringing, especially at the top, a voice with plenty of good metal in it.—Pitts Sanborn in *The Globe*.

Mr. Martinelli disclosed a voice of good natural quality, strong and of wide range.—Sylvester Rawling in *The Evening World*.

While this artist has some distance to go before he may achieve greatness, his voice is exceptional. It is a real lyric tenor, intense and peculiarly vital in timbre. While it is brilliant rather than warm, it is agreeable to the ear. No other tenor the Metropolitan has brought from Europe has shown a voice quite like Martinelli's.—Pierre V. R. Key in *The World*.

Mr. Martinelli is still young and has a great deal to learn about the art of song. But that was just as true once of Caruso. Nature has blessed Martinelli with an uncommonly good tenor voice, which he makes use of with more lavishness than judgment.—Charles Henry Meltzer in *The American*.

Mr. Martinelli as "Pinkerton" in "Madama Butterfly":

Mr. Martinelli was not suffering from great nervousness, as he was at his first appearance, and his tones were much less pinched and white. He sang with much enthusiasm and in some passages with a natural beauty of tone quite delightful.—W. J. Henderson in *The Sun*.

He sang with less nervousness, with more freedom of utterance, with less forcing of his voice, and hence with more beauty of tone. In fact, his real voice may be said to have been made known for the first time in this performance; the impression was considerably better than in "La Bohème."—Richard Aldrich in *The Times*.

Début of Margarete Ober as viewed by other New York critics:

Her *Ortrud* was a really splendid impersonation, an impersonation cast well in the German tradition, and yet the creation of a true tragic actress.—H. E. Krehbel in *The Tribune*.

Mme. Ober is an unusual singer. Her voice is beautiful in quality, round and full; her low tones are sonorous, her high ones dramatic without a sign of shrillness. She enunciates with remarkable clearness and her play of mien is very expressive. Her acting is intense.—*The Herald*.



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### Recital

**H**ORATIO CONNELL, in his recital at Æolian Hall on Tuesday afternoon last, demonstrated without doubt that he is a good singer. His voice is a real baritone, smooth and beautiful in quality and it is skillfully handled. His enunciation, in the several languages, is excellent and his phrasing artistic. His interpretations, especially of those songs which suit his voice and style, are marked by sincerity and real power. Surely, a singer possessing these qualifications has a right to be heard in a New York recital. Mr. Connell's program was:

Recitative: And God said, "Let the Waters"; Air: Rolling in Foaming Billows; creation, Haydn; Here She Her Sacred Bower Adorns, Old English; Lungi dal caro bene, Secchi; Dein Wachstum sei feste (peasant cantata), J. S. Bach; Der arme Peter I, II, III, Ich Wand're Nicht, Schumann; Auf ein altes Bild, Fussreise, Der Soldat (II), Hugo Wolf; Waldeseinsamkeit, Unüberwindlich, Brahms; Excerpts from "A Tale of Old Japan," S. Coleridge-Taylor; Elfin Knight, Morris Class; High Among the Mountains (M.S.), Ellis Clark Hamman; Blow, Blow, Thou Winter Wind, Roger Quilter.

Although the entire list of songs on the program was done in a manner to excite the approval of the audience, yet certain numbers may be singled out as being of exceptional interest. Foremost among these was the "Lungi dal caro bene" which was given with a fineness of legato and a continence which brought out its full beauties. The selection from the Bach Peasant Cantata was sung with freshness and freedom. While the Schumann songs were especially well done yet the best of the program, in many respects, was the group of Wolf and Brahms. His "Auf ein altes Bild" was a highly sustained effort which brought out the full significance of the composition and won the continued applause of his hearers, while his "Fussreise" was done with excellent style. "Der Soldat" with its technical difficulties, was in good contrast and effectively sung. The two Brahms songs were well suited to Mr. Connell's art and were so appreciated that the artist was compelled to give Grieg's "Ein Schwan" as an encore.



Horatio Connell, Baritone

Among the songs in English the most interesting were an excerpt from Coleridge-Taylor's "A Tale of Old Japan" and Ellis Clark Hamman's "High Among the Mountains." The latter was most cordially received and the composer, who also played most excellent accompaniments for the singer, was compelled to bow his acknowledgments. The song has merit and should be heard frequently. The program was completed with Schubert's "Who is Sylvia?" as a final encore. A. L. J.

### Organizing Carnegie Institute Orchestra in Pittsburgh

PITTSBURGH, Nov. 24.—J. Vick O'Brien has been chosen director of the symphony orchestra of the musical department of the Carnegie Institute of Technology and has entered upon his duties. Mr. O'Brien directed an orchestra of his own in Pittsburgh many years ago and studied conducting, composition, harmony, etc., in Berlin for six years, following the relinquishing of his duties here. The strings and woodwinds of the new orchestra (basses excepted) have been selected to the number of thirty-three. All are professional or semi-professional musicians. The orchestra will consist of between fifty and sixty pieces, and its first public appearance will probably be deferred to next April, when it will play at the annual Founders' Day exercises of the Carnegie Institute. E. C. S.

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Dear MUSICAL AMERICA:

Hoity-toity!—what a rumpus your editor is kicking up wherever he delivers his address on the musical uplift in this country! The Baltimore papers gave it extended notice and criticism, especially that part wherein he described the dangers to which the American girl is exposed who goes to Europe unchaperoned, without much knowledge of the language and of the country she visits, and without much money, in the desperately mistaken idea that she can maintain herself in some way or other, while she is preparing for a successful career on the operatic or concert stage.

Not only the Baltimore papers took the matter up, but the New York papers, and the papers in Boston and Chicago.

On Monday the New York Times had a long interview with Lois Ewell, of the Century Opera Company, on the subject, and on Sunday the American had an interview with Walter Damrosch on the same lines, while the New York Press had an interview with Cecile Ayres, who was frank enough to say that "American girls abroad starve in pursuit of a rainbow."

That Walter Damrosch has come into the fray means that one of the most distinguished and notable forces in the musical world of this country will be back of the fight your editor is making—a fight which, if it be kept up for a year or two, will absolutely change the entire musical situation in this country.

The recognition of our own American talent is in the air. Only the other day a cable to the New York Tribune announced that three stars recently engaged by the Hamburg Opera Company are Americans. They are Mr. and Mrs. Francis MacLennan and Mary Cavan, formerly of the Chicago Opera Company, while it is also announced that another American, Miss Aldrich, formerly of the Metropolitan, has been engaged for the Hamburg Opera.

Soon after this the Evening Sun published an exceedingly interesting interview with two of the new singers at the Metropolitan, Lillian Eubank and Sofie Breslau, who never even studied abroad at all and yet have made sufficient reputation to be engaged at the leading opera house of the world!

Last Sunday a special cable to the New York Times announced that a number of Americans have just won notable successes in Germany. At the Royal Conservatory, in Berlin, a symphonic poem for solo voices, chorus and orchestra, by Arthur Fickenscher, a San Francisco composer, received its premiere. The work made a remarkable impression, prominent musicians classifying it with the masterpieces of Franck and Brahms. The composer conducted his own work.

Roderick White, the violinist, also won warmest praise in the Sing-Akademie. "He is one of the elect," said a prominent critic who employed the same term to describe the work of Felix-Robert Mendelssohn, a 15-year-old American cellist who appeared in two concerts.

Frank, the talented son of Dr. Samuel Gittelson, of Philadelphia, and known in Berlin as "the young Ysaye," is on an extended concert tour of German cities. Young Gittelson's recitals in Berlin evoked the comment by the local critics that the young Pennsylvanian is the most promising American violinist ever heard in Germany.

To cap it all the New York Herald of Sunday last said:

"The rapid increase in the number of American composers whose names appear on the programs of serious music is remarkable."

The Herald further said:  
"It is also worthy of note that whereas a few years ago even native singers refused

to sing music with which the word American would be associated, to-day almost every European singer who appears on the concert stage of this country sings American songs regularly."

This season scarcely a song recital has been given in New York without some music by Americans.

Maud Powell has taken up the compositions of American composers; Mr. and Mrs. David Mannes last week presented John Powell's "Virginiaesque" Sonata. The Kneisel Quartet at their opening concert played one of Chadwick's string quartets.

However, it is the West that appears to be taking the lead in producing American orchestral works. The Chicago Symphony Orchestra has given up one of its programs entirely to native composers and other all-American programs are promised, while on its recent Western trip the Russian Symphony Orchestra played one entire concert of native music.

The New York Symphony Orchestra has played an extract from Walter Damrosch's "Cyrano" and Loeffler's symphonic fantasy, "La Villanelle du Diable."

At the first Sunday night concert of the Century Opera Company Gilbert's "Overture on Negro Themes" was given, while the People's Symphony Orchestra performed Chadwick's "Melpomene" overture two weeks ago.

So you see your editor will have plenty of strong facts in quoting the work of Americans, not only in this country, but abroad, to keep him well supplied with ammunition for the remarkable campaign which he is making, and which ought to bring you the good will of all those, whatever their nationality, who labor in the field of music in this country.

It is hard to antagonize a popular prejudice, and particularly a popular craze. Now Paderewski, and, to some extent, Ysaye have become a popular craze. I write this because you were so good as to send me a number of communications à propos of my recent declaration that Mr. Paderewski and Mr. Ysaye have descended from the high artistic plane on which they once maintained themselves and have become more or less commercial, in the sense that their playing is not alone not up to their own standards, but is characterized not only by an indifference to the art of music, but an apparent contempt for the musical intelligence of their audiences. They simply play for so much money!

It gratifies me to be able to tell you that while some of the communications abuse me in terms that are as vigorous as they are impolite, the majority are of a frankly encouraging character. The writers tell me that what I have written, and also what you have printed in the way of criticism, especially of Mr. Paderewski's first concert, meet with their approval, and that they are glad to see that somebody has at last arisen who will frankly tell the truth!

The reason I took the matter up is, as I may have told you before, that when the great crazes come along—and it matters not in what line it may be, political, musical, dramatic or literary—they sweep the decks of all the available cash, so that other talents and utilities, of perhaps even a higher order, cannot maintain themselves, cannot even meet expenses.

It is only those who know somewhat intimately the course of events, not only in a large city like New York, but in the smaller cities through the country, who realize what great harm is done to local musical endeavor and the cause of local musical education by the visits of three or four great artists who have long outlived their usefulness, who come along, clean up the cash of the town and so arrest the course of musical progress there for some time. They certainly do not offer students models that they can safely follow.

However, as I said, to buck up against a popular craze is a very serious matter, and nobody knows that better, at the present time, than President Wilson, who is doing one of the hardest things it is possible to do on this earth—keeping his temper and holding this country back from an interference in the affairs of the Mexican Republic, which seems so easy to some, and, in reality, is one of the most awful problems that was ever offered to a conscientious statesman. To sacrifice forty or fifty thousand valuable American lives in an endeavor to straighten out things in our so-called "sister republic" may well appal any man—especially so high-minded as well as broad-minded a man as our President.

It takes more than knowledge, more than experience to venture to criticize a Paderewski. It takes pluck!

The opera, so far as the management, the box office and the general public are concerned, has opened with a blaze of glory. The first performances have been given with notable public approval. The newcomers, including Mme. Ober and Signor Martinelli, have scored a distinct success. True, there have been some expressions of dis-

satisfaction by certain of the critics.

Contrary to the general verdict, the critic of the Evening Post disapproves of Mme. Ober, while the music critic of the New York Sun has delivered himself of a general diatribe against the singing on the first night in the production of "Gloconda." I believe he entitled his article, "Battered vocal wrecks marked Opera's opening."

I will admit that the singers did not seem up to the usual mark, but, on the whole, the performances have been of a high standard, and harmonized in their general excellence.

Unfortunately the scandal about the tickets somewhat beclouded the opening, but as there was no disturbance the first night and everything seems to have been satisfactorily arranged it will probably be the last that will be heard of the matter—anyway in the public prints.

But that the scandal has not yet been forgotten by the public, and that there is a great deal of resentment is shown by the following incident:

I happened to be in the palm room of the Plaza Hotel the other afternoon to meet some friends. In the party were a number of ladies of social distinction, and a man who had been a singer of repute, but who, in his later years has become a wealthy manufacturer, owning large mills. There was also in the party a well-known newspaper man.

Presently the discussion turned upon the situation at the Metropolitan. The manufacturer expressed his disgust because he had had to pay a speculator fifty dollars apiece for two tickets for the opening night. He also said that on other nights, when he wanted to go to the opera, he could not get any decent seats at the box office, but had to pay speculators all the way from ten to twenty and even twenty-five dollars for a seat in the parquet for important performances.

He took the ground that the Metropolitan had admitted in the public reports that it had virtually sold out the entire house to speculators, and that, therefore, it was responsible for the manner in which the public was robbed.

I replied that I thought he was in error; that I had accepted, in good faith, the statement made by the Metropolitan Opera Company, and particularly by Mr. Otto H. Kahn of the Board of Directors, namely, that the relations between the Opera House and, not the speculators, but the ticket agencies, had existed for years, and that the directors had continued these relations under the conviction that they were a convenience to the public, which preferred to get tickets that way and pay a moderate advance.

The manufacturer in question retorted that it was not a matter of a moderate advance at all, but that it was a question of charging from double to three or four times the box office price. He insisted this could not have gone on season after season as publicly as it had been done without the directors being informed of the matter, especially as articles on the subject had appeared in our leading newspapers.

I replied again that I felt assured that the Metropolitan directors were innocent in the matter, and I directed the gentleman's attention to the declaration recently made by Mr. Otto H. Kahn to the effect that, in future, all the seats at the Opera House would be sold from the box office and that the relations with the agencies would be severed.

Then there came up another subject, broached by the newspaper man present, who claimed that there must be a great deal of "graft" connected with the Metropolitan in many ways, not alone with the tickets. He insisted that "somebody" or other was making \$100,000 a year.

I denied this. I stated that I was pretty well in touch with affairs at the Metropolitan, both behind and before the curtain, and that, of all the places in the world for the dissemination of rumors that had absolutely no foundation whatever, it was an opera house—and especially the Metropolitan.

I said that I was tired of hearing the complaints of the friends of the artists who did not get the rôles which they considered themselves entitled to, and who were not averse to stating that the reason that other artists had obtained such rôles was that they "paid somebody."

I also said that I had every possible confidence not only in the manager but in the gentlemen in charge of the box office at the Metropolitan, and that I felt absolutely sure that an investigation would show that the latter were not in league with the speculators who had been charging such outrageous prices for seats.

However, I wound up by stating that after all was said and done, while possibly many people who wanted to go to the Opera had to pay exorbitant prices, that this was virtually true with regard to the entire amusement world in New York, and that it was just the same in other cities, so that we New Yorkers were by no means an exception.

What we had to admit was that under the present management, and also under the present directors of the Opera House, New York for several seasons had had a higher standard of opera, better performances and, considering the singers in the market—something that must always be reckoned with—we had not only the finest company in the world, but a finer company than could be collected from Paris, London, Berlin and Vienna at any time.

What astonished me was that in this discussion not one of the ladies present was inclined to side with me!

Have you ever noticed Caruso's mouth when he is singing? Whether he opens it vertically, to give out a full tone or opens his mouth, as you might say, horizontally, to cover and color the tone, it is a perfect oval in either case. That is one of the reasons why his tone is always so pure in quality and has such carrying power.

Nature has been kind to him in this; that the muscles on each side of his face are surely well balanced; or, if not, he has learned how to correct their lack of balance. How many singers, when they sing, drag down one side of the mouth or the other. Naturally that must have an effect upon the tone.

One of the many reasons that I admire Caruso so much is that he is always sincere. He may cut up pranks when he is before the public to receive its congratulations, but whenever he is on the stage and singing he is the thorough, conscientious artist who always does his best and gives all that he has to give, even if he is, sometimes, just a little tired.

Another reason that I like him is that from the moment he comes on to the stage he imparts vitality to the scene and to the audience. He lifts everything up by his marvelous psychic influence.

How many singers, and especially how many actors and actresses, for that matter, draw force from the audience, instead of giving it to the audience!

Another thing about Caruso that is remarkable is his wondrous influence on other singers when they are singing with him. This was particularly noticeable on the first night in "Gloconda."

Destinn, in the opening, had been singing finely as she always does, but the tone appeared, at times, somewhat forced. Later she sang with Caruso. His influence seemed to impart something to her which made her sing beautifully, nobly; her phrasing was delightful, her emphases correctly placed. And this brings me to say how foolish it is for well-meaning people to compare young aspiring tenors with such an artist as Caruso.

Why, it has taken him a lifetime of work and experience to be what he is. If tomorrow a voice, even finer than Caruso's, fresher and younger, came upon the stage, the singer would no more be a Caruso than a young colt is a trained race horse.

Talking of young tenors reminds me of Martinelli. The young tenor has a fine future before him. I did not hear him in "Bohème," but I did hear him in "Madama Butterfly." He has a fresh, vibrant, pure tenor.

In the first act of "Madama Butterfly" he oversang, and there was a certain harshness in his voice which appeared to come from his using too open a tone. I noticed, particularly when he sang in the duo with Cio Cio San, when he sang "Vieni!" it sounded like "Viahni." Somebody told me that Martinelli is from Bologna, where they talk that way. But another friend tells me that Martinelli is not from Bologna, but from Venezia.

Anyway, his is a fine, young, fresh voice, which suffers, naturally, somewhat from his over-anxiety and the natural nervousness on appearing in a new auditorium, in a strange country, before a wholly strange public. But he has made friends. The press seems well disposed to him and he will win out.

When you speak of a really great artist there is one man in the Metropolitan Company whom I never hear without mentally taking my hat off to him, and that is Antonio Scotti.

I have always contended that the difference between a singer or an actor and an artist is that the average actor and the average singer present their personality in every part they represent, whereas the artist, the real artist, disguises, as much as possible, his personality—sinks it, as it were, in that of the part he represents.

In other words, he possesses versatility and it matters not what rôle he plays—it is the rôle which has the first place—the man the second place.

Scotti never presents his own personality, his own individuality, whatever the rôle he assumes, whether it be that of *De Nevers* in "The Huguenots," or *Scarpia* in "Tosca" or *Sharpless* in "Madama Butterfly"—it does not matter—whatever he represents,

[Continued on next page]



## New Words of Praise for EVAN Williams

This Celebrated Tenor is  
Winning New Triumphs  
wherever he appears—

A few significant phrases  
culled from the comments  
published after his recitals  
this season:

**SAVANNAH MORNING NEWS**, Nov. 19, 1913.—That Evan Williams knows how to sing no one could question who heard his delightful program. It was a program by no means commonplace, with a range from the classic compositions of Handel and Haydn to the lovely melodies of Schubert and the arias of such modern exponents of the opera as Bizet, Massenet and Puccini. In each group of songs Mr. Williams was thoroughly at home. All the songs were sung in English, evidently a concession to American taste, and Mr. Williams's very perfect enunciation helped wonderfully to atone for the liquid charm of the originals. His method is beyond criticism and could not fail to give pleasure to those trained in musical knowledge, while for the less tutored many of his songs have an intimate personal appeal.

**PORTLAND DAILY ARGUS**, November 11, 1913.—By this time Mr. Williams may be considered as a veteran of the concert stage, and a past master in all the resources of his vocal art. His magnificent tenor voice is shorn of none of its glory or power or mellifluous accents, but is enhanced in artistic finish and beauty of tone, and is controlled and made expressive by a trained intelligence and perfected artistic insight. And the lyric flow of the songs, the dramatic quality of interpretation, the virile sympathetic color of the tone. It was all rich and rare in one's musical experience.

**PROVIDENCE JOURNAL**, November 12, 1913.—It was a pleasure to hear again Evan Williams, who, though an old Providence favorite, has not been heard here recently. Without the slightest exaggeration it was one of the most beautiful pieces of singing ever heard here.

**BALTIMORE AMERICAN**, November 15, 1913.—Evan Williams, who gave the song recital yesterday to a crowded house, the largest so far of the season, in the Peabody Concert Hall, gave a very strong program, in which, however, his favorite Welsh music was absent, but he was bound to bring it in, as he did in an encore. One of the greatest successes was the "Spirit Flower," a very poetic song by Campbell-Tipton, the group ending with "Your Tiny Hand," a gem from Puccini's "La Bohème," which showed that Mr. Williams has much ability for dramatic song.

The recital was in every way a fine success.

Management, Wolfsohn Musical  
Bureau, 1 W. 34th St., N. Y.

## MEPHISTO'S MUSINGS

[Continued from page 7]

the living character steps upon the stage and is maintained throughout till the final curtain falls.

I do not know a finer model for a young artist to copy than Antonio Scotti.

\* \* \*

You know that Emmy Destinn got a great deal of advertising because she sang in a cage with lions for a moving picture concern, and so they say was paid a big price. What they did to the lions before she sang is not recorded. Anyway, it has given the press agents a charming opportunity for advertising the lovely Bohemian prima donna.

The pictures of Destinn and the lions that I have seen remind me of a large painting of Daniel in the Lions' Den which was exhibited in a circus when I was a boy. The lecturer who exhibited the picture said to those who paid five cents to see it:

"Ladies and Gentlemen: This 'ere is a painting of Danael in the lions' den. That is Danael and them's the lions. As you can see for yourselves, Danael don't give a darn for the lions, and the lions don't give a darn for Danael."

That is the reminiscence that came to me when I saw the picture of Mme. Destinn in the lions' den, as now shown in the "movies."

\* \* \*

The death of Mme. Marchesi, the great singing teacher of Melba, Gerster, Calvé, Emma Eames, Sibyl Sanderson and other distinguished *prime donne*, has received

more notice and appreciation from the press here and abroad than would have been possible not many years ago, when the press gave anything musical scant attention.

While Mme. Marchesi was unquestionably one of the great teachers of former years, it is also true that she was very abrupt, especially to the many young American girls who came to her seeking fame and fortune.

It is said of her that on several occasions she went so far as to frighten the poor creatures who came to her almost to death by her sarcasm.

But that, indeed, was the manner of all the singing teachers of the old school. They were very apt to fling a piece of music or anything that was handy at the head of some offending scholar.

I remember, on one occasion, when the late Gotthold Carlberg, who was a very talented conductor and writer, and had a distinguished career in New York City, being one of the first, if not the first, to bring out an opera by Wagner in New York, which he did with the "Flying Dutchman," in which Mme. Pappenheim sang—suddenly falling on his knees before an astonished young singer who was rehearsing with him, and, raising his hands to heaven, screaming, while he tore his blond hair:

"What sins have I committed that I am doomed to teach this idiot!"

Then, in true German style, he confided to a friend that he really thought the young man was a genius and would, one day, make a great success.

That young man now writes over the signature of Your

MEPHISTO.

### BOSTON APOLLO'S TRIBUTE

Revives Work of 1871 Program in Honor  
of Veteran Member

BOSTON, Nov. 19.—The Apollo Club of Boston gave the first concert of its forty-third season, in Jordan Hall, on Tuesday evening, November 18, with Emil Mollenhauer conducting. Under the able direction of Mr. Mollenhauer high efficiency was manifest in the chorus's artistic performance.

The assisting soloist was Florence Jepperson, a resident contralto, too seldom heard in Boston concert rooms. Her voice is a rich, warm contralto of extraordinary range, which she handles with much intelligence. Miss Jepperson's first number was the aria from "Jeanne d'Arc" by Tchaikowsky, and for her second she chose a group of songs by Schütt, La Forge, Ronald and Salter.

An interesting selection by the club was Lachner's "Hymn to Music." This number, selected from the first year's program (1871), was sung as a tribute to Patrick Henry Powers, an original member of the Apollo Club, and of the Chickering Club, its predecessor. Mr. Powers observed his eighty-seventh birthday last Summer.

"A Night in Spring" by Max von Weinzierl, sung with both piano and organ accompaniments and Miss Jepperson contributing the obbligato actually thrilled the listeners. Frank Lucar, the new accompanist, was most satisfactory at the piano, as was also Grant Drake at the organ.

### CONSERVATORY TRUSTEES MEET

President Jordan and Other Officers Re-  
elected at Boston School

BOSTON, Nov. 22.—The annual meeting of the trustees of the New England Conservatory of Music was held on November 20, with President Eben D. Jordan presiding. Those in attendance included Hon. George B. Cortelyou, George D. Burrage, Samuel Carr, Frederick S. Converse, Clement S. Houghton, Frank Wood, William P. Blake, Walter H. Langshaw, John B. Willis, Dr. Albert E. Winship, Percy J. Burrell, president of the alumni association; George W. Chadwick, director, and Ralph L. Flanders, manager.

The re-elected officers are Eben D. Jordan, president; Arthur F. Estabrook, Frank Wood and George B. Cortelyou, vice-presidents; William A. L. Bazeley, treasurer. These, together with George W. Chadwick, director; Ralph L. Flanders, manager; Frederick S. Converse, Edward S. Dodge, S. Dodge, Frederick P. Fish and Samuel Carr constitute the executive committee.

A trustee newly elected for four years is George W. Brown. Trustees re-elected for the same period are Jacob P. Bates, William Sturgis Bigelow, M. D., George D. Burrage, Samuel Carr, George O. G. Coale, Frederick S. Converse, Edward S. Dodge, Ralph E. Forbes, Herbert Lyman, James Rothwell, Charles G. Saunders, Charles Warren. To represent the alumni association Percy Jewett Burrell was re-elected for one year. W. H. L.

### ELVYN-BARSTOW RECITAL

Pianist and Violinist Well Received in  
Baltimore

BALTIMORE, MD., Nov. 21.—Myrtle Elvyn, pianist, and Vera Barstow, violinist, appeared last night in a joint recital at Albaugh's Theater before a large audience and gave convincing evidence of what is being accomplished in the realm of musical art in this country by American artists. From the very beginning a favorable impression was created, the audience feeling that future appearances of these players will always be anticipated with pleasure.

As a pianist Miss Elvyn proved her possession of brilliant technical resources, which however are judiciously drawn upon to serve interpretative purposes rather than to be merely floundered for awesome display. Her composure marks her serious attitude, and even though some may mistake this quality for coldness and lack of fiery temperament, it is nevertheless this fine repose, poise and command that enters so significantly into her work and shows to such advantage in numbers such as the Schumann Etudes Symphoniques, the A Flat Polonaise of Chopin and the Twelfth Hungarian Rhapsody of Liszt.

Equally attractive, but from a different standpoint entirely as far as personality is concerned, was the artistry of the petite Vera Barstow. Here the lover of violin playing finds much to laud and this young artist apparently stands upon the dawn of a most successful career. In a varied selection of pieces, including the Paganini B Minor Concerto and two manuscript compositions a sarabande and musette and an adaptation of the familiar "Suwanee River" by Luigi von Kunits, who, by the way has given Miss Barstow her violin training, the programming of his numbers being an acknowledgment of the artist as to the source of her achievement, there was made manifest a sympathetic tone, agile finger and bow technique, and above all, a refined style which lifted every composition to a high point of interest. Harold Osborn-Smith was the accompanist and contributed ideal support, aiding Miss Barstow admirably in the gaining of many charming effects. F. C. B.

### Mistook de Tréville's Voice for Flute Obbligato

Yvonne de Tréville is the soloist with the Detroit Orchestral Association this week, marking her third successive season there. On Wednesday she sang the "Sweet Bird" from Handel's "L'Allegro e il Penseroso" with the cadenza by Saint-Saëns, and in the second part of the program she offered the "Mad Scene" from the "Camp of Silesia," written by Meyerbeer for Jenny Lind with two flute obbligato. The voice of Miss de Tréville so nearly resembles the flute that when she sang the first number in St. Louis lately, many people thought the Handel aria also had two flute obbligato. At that concert de Tréville is said to have drawn the largest audience in the history of the St. Louis Symphony.

## JANE Osborn- Hannah as Nedda

Philadelphia, Nov. 13th, 1913

Jane Osborn Hannah flung herself intensely into Nedda's mercurial personality. Hers is a beautiful voice beautifully used. —Public Ledger, Nov. 14th, 1913.

Jane Osborn Hannah made a very pretty picture as Nedda, and acted with vivacity while she acquitted herself vocally very well indeed. —Evening Star, Nov. 14th, 1913.

Jane Osborn Hannah made a creditable debut for the year as the fickle Nedda, and her true and flexible voice seems to have gained in quality during her absence. —Evening Telegram, Nov. 14th, 1913.

Mme. Osborn Hannah made an appropriately coquettish and piquant Nedda. —Evening Times, Nov. 14th, 1913.

\* \* \* and because of the beautiful tones of Jane Osborn Hannah, who was the Nedda. \* \* \* she has a beautiful voice that was a pleasure to hear. —Record, Nov. 14th, 1913.

Madame Osborn Hannah made an appropriately coquettish and piquant Nedda. —Inquirer, Nov. 14th, 1913.

Madame Osborn Hannah war eine prächtige Nedda. —Gazette, Nov. 14th, 1913.

Jane Osborn Hannah trat gestern zum ersten male in dieser saison auf. Sie ist eine ganz ausgezeichnete Nedda, grossgewachsen, schlank, und biegsam, eine intelligente Schauspielerin. Die kokette Nedda ist eine ihrer besten Rollen. —Tageblatt, Nov. 14th, 1913.

**MADAME HANNAH** will fill many concert engagements during the season in addition to her operatic work. She opened her concert work with a song recital before the woman's club, in Springfield, Ohio, Nov. 24th. Monday, Dec. 1st, she appears at a testimonial concert in Orchestra Hall, Chicago; Dec. 5th, in Houghton, Mich., and Dec. 12, in St. Louis, in joint recital with Clarence Whitehill in a Wagner program.

She has been reengaged for a recital in Oak Park in January, where she appeared last year with such great success. In April, she will make a tour of the South for a few concerts giving recitals in Meridian, Jackson and one or two other cities in that vicinity.

The later part of April and first of May she has 12 engagements with a Symphony Orchestra for a tour through the middle west.

A few open dates are available for April and May.

Applications direct c/o

Chicago Grand Opera Co.

or to

Haensel & Jones, Aeolian Hall  
New York City



## VERDI AS HIS PUBLISHER KNEW HIM

Master Saturated Himself with Subject of Each Opera, Says Tito Ricordi

MILAN, Nov. 15.—If there is any one who ought to know the professional side of a composer it is his publisher. For this reason there is authenticity in the data concerning Verdi given by Tito Ricordi during an interview in English, a language which Mr. Ricordi commands to a surprising degree.

"Before composing," recalled Mr. Ricordi, "Verdi would learn the libretto verbatim and would recite it. When he had saturated himself with the subject he would commence to write, generally guarded by two large mastiffs, one on each side. He was passionately fond of animals and these two dogs he treated like one of the family. Also, he was fond of horses and would always remember to bring a lump of sugar to the stable.

"Verdi also played the piano well, and sang all the parts himself, having quite a good voice. He preferred to compose in the country at his villa, sometimes until midnight or the early morning. I frequently went down to see him on business and remained as a visitor. I remember one night (my bedroom being right over the room where he composed) hearing him very busy at the piano, and he told me afterward that he had just composed the chords for the bells in 'Falstaff.'

"When composing the murder scene in 'Otello' he declared that he had worked himself into such a state that he actually felt as if some one had split his skull down the center and his brains were exposed—so terrible was his feeling of the tragedy. He felt the most awful pain all the time.

"Once he related to me, when I was staying at his Villa St. Agata, three narrow escapes from death that he had. 'Would you like,' he said to me, 'to come for a drive and I will show you where I had three narrow escapes.' He first drove me to the Roncole Church, saying, 'This records two tragic episodes. When I was only eight or nine months old my poor mother saved my life here. The Cossacks had invaded Italy after the battle of Leipzig and their massacre extended even to Roncole. My mother, hearing the approaching cavalry, seized me in her arms and rushed into the Roncole Church, making her way to the belfry, where she remained for many hours, until the invaders had passed.'

"On another occasion I was about to enter the church to take my seat in the choir, but a thunderstorm was raging and



Tito Ricordi, Head of G. Ricordi & Co., Milan

the church being packed I could not get through in time. Shortly afterward, when I succeeded in getting near, I found that a priest had been struck dead right in the place in the choir where I should have been.

"Another time, while I was still a boy, I was walking along on stilts (here he drove me to the place), 'the snow being very high, and I fell into a ditch and could not get out. I probably would never have lived to write 'Aida' if some old woman hadn't come along just then and helped me out of that ditch.'

### FESTIVAL FOR BIRMINGHAM

Music Study Club Hopes to Unite Choruses from All Over State

BIRMINGHAM, ALA., Nov. 17.—The Music Study Club, under the guidance of its energetic president, Mrs. Charles Sharp, has had numerous important meetings and concerts this season. The first concert was given by Emma Read Mitchell, vocal soloist, a newcomer who established herself firmly in the estimation of her audience. She was ably assisted by Emma Bender, pianist, and Mrs. Houston Davis, accompanist. At the second meeting Mrs. Dean exhibited her beautiful soprano voice. The third meeting was in the capable hands of Mrs. B. F. Wilkerson, reader, and Mrs. Charles E. Dowman, pianist. Bianca Randall, soprano, who has been studying with de Reszke, gave a recital under the auspices of the Music Study Club, which was much enjoyed. Edgell Adams introduced Louise Cowan Bigelow, soprano, in a recital at Clark and Jones Hall.

A new departure in the club's activities is a large woman's chorus, organized under the directorship of Rienzi Thomas, pianist and organist, recently of Toledo, O. Mr. Thomas has also been elected director of the Treble Clef Club Chorus and the Arion, a men's chorus. With his leadership of these three choruses it is made possible for the Music Study Club to work for a big Spring Festival, in which the three can work together. Other choruses from all over the State will be invited to join in the Festival.

The Treble Clef and Arion Clubs will give a joint performance soon, at which they will present "Paradise Lost," by Du Bois, and "Sir Olaf," by Elgar.

Fergus Falls Club Works for Minnesota Musical Progress

FERGUS FALLS, MINN., Nov. 12.—The Schumann Club of Fergus Falls is a vital factor in the network of musical activities in the State of Minnesota. Three of the fortnightly meetings are devoted to study of opera, one program being given over to an opera chosen from the St. Paul engagement of the Chicago company in April. Another evidence of co-operation among the musical clubs of the State lies in the engagement, through the Schubert Club bureau, St. Paul, of one of its members for a song recital before the Schumann Club.

The officers for the season 1913-1914 are: President, Mrs. J. L. Townley; first vice-president, Mrs. Leonard Erikson; second vice-president, Mrs. M. T. McMahon; secretary, Mrs. William Niles; corresponding

secretary and librarian, Mrs. Cyrus Beall; treasurer, Mrs. J. Vandersluis. The program committee consists of Mrs. F. J. Evans, Mrs. Cyrus Beal and Mrs. Townley; the membership committee, of Mrs. J. E. Metzger, Mrs. F. E. Hodgson and Mrs. Robert Hoover. F. L. C. B.

### LUXURY FOR WILKESBARRE

Russian Choir and Edwin Grasse Bring Music of Unusual Nature

WILKESBARRE, PA., Nov. 19.—Out of a promise that at first seemed meagre, this city has already enjoyed some music luxury and there is more to come. Among the earlier events was a concert by the male choir of the Russian cathedral of St. Nicholas, New York, under the leadership of Gorokhoff. The concert included fifteen liturgical settings of the Russian Church, and to these were added a half dozen secular compositions. Through all the trying liturgical part of the program, which, of course, was sung unaccompanied, the choir never noticeably swung away

from the pitch and the range of expression and nuance was amazing.

A most interesting recital in the Iron Temple series was that of Edwin Grasse, of New York, who gave several of his own violin compositions and a group of his own piano numbers. At the close, for an encore, he gave, at request, his imitations of bells and chimes of Antwerp and Cologne cathedrals, Westminster, Berlin, etc. This performance as a memory feat and as a test of accurate ear was looked upon as simply astounding. Not lacking a sense of humor the brilliant young musician also gave imitations of smaller bells and of very imperfect bells, and some of these excited the risibilities of his audience. Mr. Grasse made a fine impression. George Falkenstein was the accompanist. Helen Denice was an assisting artist. She is a brilliant soprano product of the Mehan studios, New York.

The Concordia male chorus has arranged a concert tour to include Washington and Baltimore for the Spring season. A guarantee fund has been locally subscribed and the venture is therefore beyond the possibility of financial disaster.

## Composer Bares His Early Fight Against "Man-Who-Has-Succeeded"

INSIGHT into the disheartening opposition to a young composer in one of the world's music centers is given in "The Truth About a Composer," which is set down by Gerald Cumberland in *Musical Opinion* as an autobiography of a prominent musician who remains incognito.

"I found London under the domination of the Man-who-has-succeeded," testifies this composer. "I saw and interviewed several specimens of the successful man. These specimens were curiously alike: they smoked fat cigars and gazed on the world through heavy-lidded eyes. They were for the most part mean-minded, suspicious and resentful of all criticism. Above all, they feared their rivals.

"It's no use, my boy," said a famous song writer; 'it's no use in the world thinking you're going to do any good with the publishers in London, for you're not. I am one of the favored few, I am. I can do the trick. The public demands, I supply. Why, there are actually hundreds of composers quite as clever as you hanging around Regent street and New Bond street; but they never get anything through. You'd better teach or try to get into an orchestra. I'll give you a letter of introduction to Wood or Beecham, if you like.'

"Then I was taken to Landon Ronald by a friend who knew him. Mr. Ronald looked at my work and smiled. He turned over the leaves of a heavily orchestrated cantata which contained vocal writing that I now recognize was unmitigated swank and impertinence.

"Why did you write this?" he asked, running his forefinger along several bars of unsingable and extravagant intervals. For a moment I hesitated; then 'Because I felt it,' I replied, lying without effort and almost believing what I said. 'Did you?' he replied, closing the score; 'I wonder.'

"He then gave me advice which I now recognize was admirable, though at the time I resented it furiously. He told me to try my hand at a drawing-room ballad before I attempted to write for orchestra and chorus. He said that I knew practically nothing, but that I had unusual talent. And then, in the most tactful manner possible and with the utmost courtesy he intimated that I was suffering considerably from swelled head. It was true—

so true, indeed, that for some months I almost hated him.

"Who has written your lyrics?" asked a well known publisher in Great Marlborough street. 'Shakespeare, Shelley and Keats,' I replied with great impressiveness. 'Who are they?' he asked in assumed ignorance. I stared at him in amazement. 'Three of England's greatest poets,' I said with fatuous complacency. 'Precisely,' he replied; then, after a minute's pause, he asked: 'May I inquire your age?' 'Twenty-one.' 'So old? So old, and you have not yet learned that poetry is not required for drawing-room ballads? We want verses—neat, pointed, well turned, but essentially empty. Get — to write you something. His rubbish is enormously popular. But he'll charge you five guineas each time. Look, here are some lyrics that came the other day. Take them and see what you can make of them.'

"I did take them home and read them with care many times. They meant nothing to me. They platitudinously declared that love was like a sunbeam, a wave, a flower, a gray hair, a seed. No doubt what they said was very true, but I did not feel that the statements concerned me in any way. Certainly they aroused no emotion in my breast, save one of faint disgust. I know that the music I wrote at this time had much better 'stuff' in it than any of the popular ballads that sold by the ten thousand copies, and that, in spite of its affectations, it was more sincere.

"Having been rejected by the publishers I tried the conductors. Now, there is scarcely one eminent conductor in England who is not overworked. They give nearly all their time to rehearsing, conducting and traveling, so that they have scarcely a couple of hours a week left for examining and reading the scores that are sent them for performance. Dr. Richter for example, when in Manchester, frequently returned manuscripts to the respective composers without troubling to open the covers in which they were wrapped. This is no idle charge; it is based on my own experience and that of many others. One very prominent conductor told me four years ago that he performed very little British music that had not been written by his own friends, and he justified himself by declaring that he had no leisure to give to one quarter of the orchestral scores he received."



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## MUSICAL CHORDS AS AN INDEX OF CHARACTER

QUITE a new departure in the way of musical lectures has been initiated by Margaret Carter, directress of music and lecturer on voice production at Goldsmith's College, University of London, according to the *New York Press*. Moreover, at the end of her lectures she tells character from musical chords, that is to say, she strikes two or three different chords on the piano, and asks members of the audience which they prefer. Their choice is indicative of their temperaments, and Miss Carter is able to tell them their leading characteristics therefrom.

"It does not necessarily follow," said Miss Carter, "that a melancholy person would choose a minor chord or a joyous person a major one. It may be that the melancholy person chooses the joyous chord because she feels the need of happiness, and that the gay person chooses the minor because of some underlying streak of sadness."

"In interpreting the character I judge by the combination of sounds. The artistic temperament is attracted by all chords. You will find the music of the Irish and the Highlanders, as well as the music of the Slavs, to be characterized either by a profound melancholy or a wild joy. Both extremes are found in their

characters. But, broadly speaking, the artistic temperament is attracted by the mellow harmonies of 'F' and 'G.'"

Miss Carter is quite in accord with Professor Wallace Rimington's theories on the analogy between music and color. Not only does she always see notes in color, but she often sees beautiful colors surrounding people playing music. Her contention is that the finest music has always been inspired, consciously or unconsciously, by the colors of nature.

Miss Carter's views on the subject of sleep-inducing music are not quite in accord with preconceived ideas. "If I were asked to play some one to sleep," said Miss Carter, "I would probably not choose slow, soothing music, but loud, lively music. This would exhaust the emotions sooner and the listener is more likely to fall soundly asleep. Slow, soothing music, on the other hand, would probably keep the listener in a half-asleep, half-awake condition for a long time."

Miss Carter, whose musical talents are evidenced in her pianoforte recitals for young people, lectures on such subjects as "The Psychology of Music," "The Romantic Period in Music" and "Esoteric Music," while she interprets such composers as Beethoven, Grieg and Chopin.

## FAMOUS MUSICIANS WHOM VAUDEVILLE HAS LURED

THE appearance in vaudeville of David Bispham, the basso, recalls the experiences of other famous musicians in the same field.

Edouard Remenyi, the Hungarian violinist, was the first great musician to be lured into the "two-a-day." Vaudeville salaries then were far from as large as they are now, but Remenyi's success drew many other musicians into the field, even though the amount to be gained was such as would never tempt any artist of the same standing to-day. Camilla Urso was paid \$400 a week. Van Biene, the violoncello, got \$500; but Anton Hegner, one of the greatest living violoncellists, was content with \$250 for each seven days, and Jules Levy, the wizard of the cornet, was paid the same amount.

Among the celebrities on whom the man-

agerial eye is now directed, according to the *New York Sun*, is Adelina Patti, but so far the Baroness Cederstrom has not allowed an interview to the agent who is authorized to offer her \$10,000 a week to sing two songs, "The Last Rose of Summer" and "Home, Sweet Home," twice daily. However, the persistent agent, in the effort to pull down a \$1,000 a week fee, has stampeded the Baron himself, and strangely enough the young Swedish nobleman is favorably inclined.

Many believe that Patti will hold out until she can establish a new record in a financial sense for her services, and among these well-informed persons the belief is that there is hardly any price that the vaudeville men will refuse to pay in order to present what they consider the greatest attraction in the world.

## MEMPHIS HAS TENOR PROTÉGÉ

Clubs Unite to Send Pellonari Abroad for Study—New Orchestra

MEMPHIS, TENN., Nov. 15.—Jenny Dufau, who is already here for her concert of November 15 with the Zoellner Quartet, predicts a brilliant future for the young Italian tenor, Giordano Pellonari, whom she heard sing here. Pellonari is a special protégé of Memphis. The Business Men's Club, the Beethoven Club and a number of prominent individuals have undertaken to send him to Italy for several years' study with the best voice teacher available.

A big benefit concert given for the young man on November 5 was really the opening of the Memphis musical season. The affair was a most brilliant one and drew a packed house. Those assisting Pellonari were Mrs. Charles Miller, soprano; Mrs. C. P. J. Mooney, contralto; Richard Martin, baritone; Angelo Cortese, harpist; Mrs. G. B. McCoy and Enoch T. Walton, pianists.

It seems that Memphis is not to be without an orchestra, after all. The men who formed the old Memphis Symphony Orchestra, under the patronage of that association, have gotten together and formed the Beethoven Orchestra. Arthur Wallerstein is conducting this body and it is under the patronage of the Beethoven Club. The first concert is scheduled for December 5. E. T. W.

## Berlin Recital by Heinemann

BERLIN, Nov. 5.—The Singakademie was filled almost to its utmost capacity for Alexander Heinemann's song recital Saturday. Mr. Heinemann's hold on the public remains ever the same. It is also pleasing to note that his voice is perhaps fresher than ever. In the middle register especially it is large and of a surprising resonance. He gave songs by Schumann, two new and effective songs by Sinding ("Totengräberlied" and "Jane Grey"), two songs of Woikowsky-Biedau, five new songs by Richard Stöhr, four Grieg songs and Schubert's "Wanderer," "Fischerweise" (which Heinemann was obliged to repeat) and "Erkönig." H. E.

## SINGS FOR 6,000 TEACHERS

Florence Hinkle Soloist in Ann Arbor—Acclaim for Matzenauer

ANN ARBOR, MICH., Nov. 15.—Six thousand school teachers heard a musical program of great interest recently when the State Teachers' Convention met in this city and the University Musical Society arranged a complimentary concert with Florence Hinkle, soprano, as the visiting soloist.

The Choral Union under Prof. A. A. Stanley's direction made its first appearance for the season; Llewelyn L. Renwick, the Detroit organist, gave two groups of solos; William Howland, baritone, head of the voice faculty of the University School of Music, was received with enthusiasm in a group of songs, and Mrs. George B. Rhead, of the piano faculty, played a group of numbers with splendid effect. Miss Hinkle was recalled again and again and very graciously added several extra numbers to her "Depuis le jour" and her song groups. Earl Vincent Moore and Frances Louise Hamilton were able accompanists.

On Monday evening Mme. Margarete Matzenauer gave the first number on the Choral Union series and her reception was a splendid one. The big hall was crowded and the audience thoroughly appreciated the singer's splendid musicianship and wonderful voice. She gave a number of insistently demanded encores. Professor Stanley played several accompaniments on the organ. I. R. W.

Tandler Conducts from Memory New Los Angeles Symphony Orchestra

HOLLYWOOD, CAL., Nov. 16.—The first pair of concerts, November 14 and 15, of the reorganized Los Angeles Symphony Orchestra were a tremendous success. Adolf Tandler conducted the entire program from memory. The second performance in America of Sibelius's "Scènes Historiques" was a triumph. All the critics were unanimous in proclaiming the orchestra of the highest standard. F. H. T.

An interesting development of Christmas church music in Wilkesbarre is the plan of St. Clement's Church to give a miracle play with ancient carols.

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## BRUSSELS REJECTS AN AMERICAN WORK

Loeffler's "Pagan Poem" Attacked  
by Critics after Performance  
Conducted by Ysaye

BRUSSELS, BELGIUM, Nov. 5.—The first Ysaye concert of the season did not meet with the success which it merited. The program was exceedingly interesting, the soloist, Severin Eisenberger, who is beginning to make himself felt in the musical world of Europe, exceedingly interesting also, and then there was Ysaye himself, back from his triumphal tour of America. It seems to me that the Salle Patria should have been packed, especially as this hall seats just about half the people that the Alhambra does, where these concerts have been held for so many years. It is true that the acoustics of the Patria are abominable. When are we to have a decent concert hall?

Ysaye conducted the Schumann Symphony in E Flat Major, and gave the score the intelligent and musical reading which we are accustomed to hear under his leadership. The novelty of the program was Loeffler's "A Pagan Poem," the work of an American composer.

The press in general fell upon the work with tooth and nail, and also with a joy that was so in evidence between the lines that one wonders whether the criticisms were sincere or not. There is no doubt that the work is a splendid example of what can be done with the modern orchestra. The score is intelligent, and while I felt that certain passages seemed to have been mechanically worked out, as a general thing, the work has inspiration and arrives at a climax that is really remarkable. The work did not meet with much enthusiasm, but there were a great many things which worked against its chances of success. In the first place, as I have noted above, the Salle Patria's acoustics are exceedingly bad, and in the second place there was no room behind the orchestra for the trumpets to announce the approach of *Daphne*. As a consequence she was heralded from a sort of corridor, which was separated from the audience only by two opaque glass doors, through which one could easily see the shadow pictures of the energetic conductor who was guiding *Daphne* to the promised land. It was a pity that such a meritorious work should have been given under such conditions, a pity for Loeffler, a pity for American art.

The first Philharmonic concert presented Pugno and Ysaye in a sonata recital. The program was made up of three of the Beethoven Sonatas, the C minor, the F major and of course the Kreutzer.

The opera is preparing several novelties which we are to have before the New Year, when, of course, the Monnaie is to give a magnificent production of "Par-sifal." First of all comes Gunsbourg's "Venice," then Gabriel Fauré's "Pénélope," which was presented by M. Astruc at the Champs Elysées Theater in Paris last Winter, then "Cachapres," the interesting libretto which Henri Cain has written from the novel, "Le Male," by Camille Lemonnier, and to which Francis Casadesus has written a score which promises to make a musical sensation.

The Cercle Artistique presented Julia Culp in a song recital last Wednesday night. This organization is a strictly private club which is made up of the prominent artists of Brussels and certain persons interested in art. The Culp program consisted of *lieder* of Schubert, Schumann and Brahms and was given with all the mastery which one is accustomed to associate with this singer. R. W.

F. C. Whitney to "Star" Leila Hughes,  
Baernstein Regneas Pupil

Leila Hughes, lyric soprano, who scored a success in the Oscar Straus operetta, "My Little Friend," is to be starred by the F. C. Whitney management early in the new year. The opera is now being written for Miss Hughes and is entitled "The Forget-Me-Not." The young prima donna is a pupil of Joseph Baernstein Regneas, the New York instructor.

## THE NEW OPERATIC CONCEPTION OF "JOAN OF ARC"



Marta Wittkowska, as "Joan," in a Scene from Raymond Roze's "Joan of Arc,"  
Which Had Its First Performance at Covent Garden, London, November 1

LONDON, Nov. 3.—For the title rôle in Raymond Roze's opera "Joan of Arc," which opened his season of opera in English at Covent Garden, Saturday, as already chronicled in *MUSICAL AMERICA*, Mr. Roze selected the young Finnish singer, Lillian Granfelt, and Marta Wittkowska, who was heard in America two seasons ago, as alternates. Although thus engaged for the same rôle, Miss Granfelt is a lyrical and Miss Wittkowska a dramatic soprano. In fact, this is the latter's first appearance in a soprano rôle for her career up to now has been made as a contralto. Her metamorphosis has been achieved entirely by herself. In addition to "Joan of Arc," Miss Wittkowska will sing in "Tristan and Isolde" and "Lohengrin" during Mr. Roze's season of opera in English at Covent Garden.

### MR. STOJOWSKI'S PIANISM

Eminent Artist Arouses Enthusiasm of  
Hearers at von Ende School

Sigismond Stojowski, the eminent New York pianist and member of the piano faculty at the Von Ende School of Music, on November 21 gave his recital at the above school before a delighted audience. It was evident that Mr. Stojowski has a great throng of admirers, who filled the recital room to overflowing.

As was the pianist's custom, no program was arranged in advance, but each separate number was announced by Mr. Von Ende before it was given. The recital started with Schumann's Sonata in F Sharp Minor, artistically interpreted. Mr. Stojowski's second number was the Theme and Variations in E Flat Minor of Paderewski, which was received with rapturous applause, followed by Chopin's Nocturne in C Minor, Mazurka in C Minor and Ballade in F Minor, equally well performed. The next number, Liszt's Etude in F Minor received the greatest ovation of all, and the delightful program closed with Rubinstein's "Barcarole" and "Valse Caprice." Mr. Stojowski held the engrossed attention of his hearers throughout the program with the mastery of his playing. W. Z.

—Photo copyright by Ellis & Walery, London.

To afford some idea of the thoroughness and care with which this season has been prepared, it is stated that upwards of £14,000 has been spent on "Joan of Arc" alone, while more than £1,000 worth of armor has been collected. In addition, a magnificent new organ has been built into the theater at a cost of £2,000. The scenery is magnificent and the array of dresses amazing. The progress of the Maid from Orleans to Rheims for the coronation of the King is one of the most magnificent and gorgeous pageants ever staged. The chorus, which is a special feature of the new work, numbers a hundred and is all-English and the orchestra is some seventy strong. Moderate prices, which correspond very nearly to those of the State-aided and municipality-aided opera houses of the Continent, prevail in the new undertaking. F. J. T.

### ENGLAND CLAIMS MME. FORET

Folk-Song Interpreter Postpones Tour  
Here Until Next Season

England will not for some time yield to the United States in its claims on Augette Forêt, the charming singer of French and English folk-songs in costume, for Mme. Forêt is having such success in England that she will not return to America until after the Spring season. Mme. Forêt had originally intended to return to this country for a recital tour this season, but London has welcomed her so affectionately and encouragingly and she has received so many bookings throughout Great Britain that she has found it impossible to leave until the close of London's Spring season.

Mme. Forêt met with great success in her recital at Hempstead Hall, October 30, and on November 19 gave a matinée performance at the Palace Theater in Southampton, together with Mrs. Langtry (Lady de Bathe). On the latter evening she sang before the Three Arts Club in London. On November 27 she gave a musicale at the Drawing Room Theater, London, with gratifying success. Some of Mme. Forêt's future dates are: Leeds, December 17; a tour to Munich and through the Riviera in January, and a recital in the Spring at the Little Theater, London.

## HELEN WARE PLAYS FOR HOME AUDIENCE

Philadelphia Violinist Revealed as  
Serious and Well Trained  
Artist—Her Début

Bureau of Musical America,  
Chestnut and Sixteenth Streets,  
Philadelphia, November 19, 1913.

HELEN WARE, the Philadelphia violinist, who returned last Spring from a four years' stay in Europe, where, after studying with Hubay and Sevcik she made her début and appeared in concerts for some time with marked success, played for the first time since her return before a local audience at a private recital which she gave in the ballroom of the Bellevue-Stratford last evening. The long list of patronesses included the names of many women prominent in Philadelphia society, and Miss Ware had the honor of appearing before one of the most brilliant and distinguished audiences of the season. It was an audience, too, of musical intelligence and appreciation, and Miss Ware was received in a manner that proved an auspicious beginning to the tour which she expects to make this season.

The young violinist—she is but twenty-four—gives every evidence of being a serious and conscientious as well as a talented and well-trained artist. She is girlishly slender of form, attractive of face and manner, and in her attitude before an audience and while playing is commendably free from pose or affectation.

In her program last evening Miss Ware placed first the *Préludium* and *Allegro* of Bach-Liszt, which she played with good command, showing a well-grounded technique. Following this was Glazounov's Concerto in A Minor, which was executed with genuine skill, musicianly understanding and feeling. These numbers, ambitious and important as they were, however, and successfully played, were not the favorites. It was when she reached the group of shorter numbers, which began with the Schubert-Wilhelmj "Ave Maria," and ended with the "Spanish Dance" of Sarasate, that Miss Ware most effectively captured her audience. Between these two came the *Allegretto* of Boccherini-Kreisler, a dainty number exquisitely played; Moszkowski's difficult "Guitarre," which served to display ample technical skill, and "Berceuse," Cui. The program was concluded with a set of Hungarian Airs by Ernst, this being Miss Ware's special field, as she has made a close study of Hungarian and Slavic music, with the purpose of making it a feature of her recitals, and which her temperament and training would seem to fit her to interpret with sympathy and understanding.

Miss Ware's playing of the violin has more than the feminine quality, her handling of the bow, her fingering and her general manipulation of the instrument showing a power and certainty that some masculine artists do not possess. But with it all she has the sympathetic touch, the appealing sweetness of tone without which the violin is, indeed, but a soulless instrument.

The assisting artist was to have been Dr. Istvan Halasz, the Hungarian baritone, who was announced to make his American début last evening. As he, owing to steamship delay, was unable to reach this city in time for the concert, however, his place was taken on short notice by Theodore Harrison, a Philadelphia baritone, who returned but recently from several years in Europe, and who sang for the first time since his return. Mr. Harrison has a voice of resonant richness, trained to the producing of artistic effects, and his singing shows refinement and sympathetic appreciation, with admirable powers of interpretation. The accompaniments for both Miss Ware and Mr. Harrison were played by Philadelphia's unfailingly efficient Ellis Clark Hammann.

It is announced that Miss Ware has been engaged for two appearances as soloist with the Philadelphia Orchestra, under Leopold Stokowski, this season, and that in the near future she will be heard in a recital of Hungarian music with Dr. Istvan Halasz, the baritone, and Yolanda Mero, pianist. ARTHUR L. TUBBS.

## PAOLO GUETTA

On the Examining Board at the Conservatorium G. Verdi.  
Il canto nel suo meccanismo—Ediz. U. Hoepli. Dalle antiche norme e dalle nuove—Ediz. G. Ricordi & Co.

Of which ALESSANDRO BONCI writes:

Dearst Master,  
The ideas you express on the teaching of singing in your "Dalle antiche norme e dalle nuove" corresponds so exactly to those of the true School, and to mine, that as well as congratulating you most heartily, I wish, for the sake of the revival of this Italian Art, that all may follow them. Alessandro Bonci.

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

**G**ENA BRANSCOMBE comes in for a goodly share of praise with her new song cycle, "A Lute of Jade," for a solo voice with piano accompaniment.\* The music has a certain individuality, though along different lines from her other work.

Miss Branscombe has taken four poems translated from the works of Chinese poets (A. D. 700-834), which, as Philip Hale would say, have been "Englished" by L. Cranmer-Byng. The poems bear testimony to the high degree of culture which the Chinese Empire boasted at a time when other nations were in little more than a literary infancy. "A Lovely Maiden Roaming" is a charming song, blithe in spirit and effective. "My Fatherland" is a sombre *Andante* marcato, an apostrophe of a loyal patriot to his country, built on a rhythmic motive which completely satisfies the content of the text. The song is finely climaxed.

"There was a King of Liang" is narrative, with a touch of lament in it, while the final song, "Fair is the Pine Grove" breathes a more optimistic note.

Miss Branscombe, whose compositions deserve especial attention because of their individuality of harmonic conception at all times (barring a purely melodic cycle which she put forward some months ago), explores some untrodden paths (as far as she is concerned, at any rate) in this cycle. She has employed little of the conventional method of expressing the atmosphere of the Orient and has devoted her energies toward attaining a distinct exotic note by means of a harmonic scheme of modern stripe, logically managed and musically constructed. There is clarity of thought in her music, unity of design and above all a sincerity which will make the work liked by singers. Further, the vocal writing is effective and can be sung by all who will take the trouble to study it.

A lovely song by Miss Branscombe is "Hail Ye Tyme of Holidayers" to a finely written poem by Kendall Banning, who has collaborated with her before. Chime-like fifths usher in a melody which has a Christmas-tide color and which is finely carried out. Curiously enough, its harmonic scheme is almost identical with that of the opening measures of MacDowell's "At an Old Trysting Place" from his "Woodland Sketches" for piano, so that Miss Branscombe's melody (which be it noted is quite different from MacDowell's) may be played to the harmonies of MacDowell's piece or *vice versa*. It is one of those coincidences which occur from time to time in musical composition and which are brought about entirely without a composer's being conscious of them.

Both the cycle and the song are to be had for high and low voices. A. W. K.

\* \* \*

**T**HE generality of concert singers are notoriously prone to overlook many sterling masterpieces of song literature in the construction of their concert programs. Certain songs—usually chosen because of the opportunities they afford for individual display of vocal points or details in technical proficiency—come into vogue for a year or so regardless of their actual musical worth and are repeated *ad nauseam* by singers great and small. Among those composers who have suffered entirely un-

deserved neglect at the hands of singers is Adolf Jensen. It is a matter for rejoicing, therefore, that the Ditson company has just added to its invaluable Musicians' Library a collection of his songs, finely edited and with an absorbing introduction by the late William Foster Apthorp.† Here is a collection that should be in the possession of every concert singer. For Adolf Jensen has created some of the masterpieces of song literature and the cream of his productions is to be found in this volume. Jensen was far from a commanding figure along other lines of composition, but in most of his songs he stands not far behind such an approved master as Robert Franz. There is a greater melodic freshness and abundance in a half dozen of these songs than in more than one-half of the ultra-modern output. In harmony and workmanship, too, they contain many ingratiating and felicitous effects. This Jensen album fills a long-felt want.

H. F. P.

\* \* \*

**T**WO short piano pieces by Silas G. Pratt, of Pittsburgh, bear the imprint of Volkwein Bros., music publishers in that city.‡ They are called "In the Cathedral" and "The Dwarf's Dance," the latter subtitled "Valse Grotesque." Neither the former, which is a slow movement opening in A major, with a middle section *Sostenuto*, in D minor, and a coda of four measures in D major, nor the waltz-like "Dwarf's Dance" possesses distinction of a melodic or harmonic nature. They are pretty enough in their unpretentious way but cannot be called better or worse than thousands of other *salon* pieces turned out annually by composers in America and Europe.

\* \* \*

**"IN THE BOTTOMS"** is the title of a suite for piano by R. Nathaniel Dett, which Clayton F. Summy advances in his new issues.§ As its title suggests it deals with things of the South, things of the cottonfields, of aged negroes, their sorrows and joys, of those intimate characteristic touches of humor for which the Southern negro is famous.

Mr. Dett has more than one interesting moment in this suite. The work fairly teems with musical ideas that strike the listener as unusual. There are five movements: I. Prelude "Night," II. "His Song," III. "Honey" (Humoresque), IV. "Morning" (Barcarolle), V. "Juba" (Dance).

The composer has written a full-page preface of explanation to his work—an entirely unnecessary proceeding. Would it not have been better to allow the musician who plays the music to form his own pictures from the titles?

There is atmosphere in the opening Prelude, with its ingeniously contrived "banjo effect" and its hollow fifths, which are well used with a special idea in mind. I should call "His Song" the gem of the suite. Here one gets the full emotional beauty of a wan melody in negro style, which Mr. Dett has harmonized with taste and has developed admirably. He has made it a movement of true musical worth which concert-pianists should make their own. In lighter vein the Humoresque "Honey," a species of composition which some one has aptly termed "glorified ragtime" is equally fine. It is racy, characteristic in its inflections and makes a rousing little solo number, its pentatonic coloring giving it an exotic touch. Less interesting are the other two movements, though there are items in each of them that call for commendation.

Mr. Dett has distinct talent. Some time ago there appeared a rather sentimental piano suite from his pen which gave little promise of such an excellent gift as is shown in "In the Bottoms."

The movements of the work vary, some of them requiring a well-developed technique for performance, others not making any considerable demands.

†"FORTY SONGS BY ADOLF JENSEN." For a High Voice with Piano Accompaniment. Edited by William Foster Apthorp. "THE MUSICIANS' LIBRARY." Published by the Oliver Ditson Company, Boston, Mass. Price, Cloth, \$2.50; Paper, \$1.50.

‡"IN THE CATHEDRAL," "THE DWARF'S DANCE." Two Compositions for the Piano. By Silas G. Pratt. Published by Volkwein Bros., Pittsburgh, Pa. Prices, 50 and 75 cents each, respectively.

§"IN THE BOTTOMS." Suite for the Piano. By R. Nathaniel Dett. Published by the Clayton F. Summy Co., Chicago, Ill. Price \$1.50.

**T**WO of the most original piano pieces received in some time are Maurice Ravel's *Prélude* and a similarly titled piece by Roger-Ducasse. They are issued by the well-known French publishers, A. Durand et Fils||.

M. Ravel's piece is one of the most fascinating things which he has written, for into barely two pages he has breathed an atmosphere which is so different from anything we have had from the modern French school that the work must be recognized at once as the individual expression of M. Ravel. Some will call this music "futuristic," others will pass it by, condemning it because they cannot recognize a certain melodic significance in the new style which its composer creates. It matters little whether the piece is at once acclaimed or not. Those musicians who have the vision to comprehend its meaning will enjoy it. M. Ravel did not write it for the masses.

The Roger-Ducasse *Prélude* is as far removed in spirit from the Ravel as any works by composers of one school could be. The composer's own indication for interpretation, *Avec beaucoup de fantaisie*, explains the mood of the piece. It, too, is short and to the point and its harmonic idiom is also finely spiced and strongly flavored with the attributes of French modernity.

Concert pianists will do well to look at both these pieces carefully, as they are admirably suited for groups in recital.

\* \* \*

**A** PLEASING little *Gondoliera* for violoncello with piano accompaniment by Arthur Troostwyk is issued by M. Witmark & Sons, New York.\*\* The composer is the son of Professor Isidore Troostwyk, of the Music Department of Yale University and concertmaster of the New Haven Symphony Orchestra, and has on occasions hitherto shown himself the possessor of a pleasing creative talent.

This composition is built on the simplest of harmonic lines, is made up of a fluent melody in F major, followed by an *Animato* in C major, a *Piu Lento* in F and a return to the original melody in F. It is effectively written for the 'cello and is fingered by Leo Troostwyk, a gifted 'cellist, brother of the composer. The piano accompaniment is well written and easy of execution.

\* \* \*

**R**UDOLF FRIML has recently contributed another set of "Five Character Pieces" for the piano.†† They are "Reminiscence," "Lagoon," "Vagaries," "Shepherd's Lullaby" and "Frolic" and are fluently melodious. Mr. Friml has a certain gift for putting down charming pieces in comparatively simple fashion and these pieces again show this gift. They are also calculated to illustrate various rhythms and will therefore be very valuable as teaching material for Grades III and IV.

\* \* \*

**V**ICTOR HERBERT'S latest comic opera, "The Madcap Duchess," is issued by the Schirmer press in reduction of piano-vocal score.‡‡

The operetta, which was produced in New York at the Globe Theater on Tuesday evening, November 11, was well received, with two stars at the head of the cast, Ann Swinburne, soprano, and Glenn Hall, tenor, who will be remembered from his days at the Metropolitan, where he filled small parts satisfactorily. Mr. Herbert has written much fascinating music in this work, typical of his style at its best. The writing for the solo voices, as well as some extraordinarily well-handled choral treatment, is of a high order. The piano reduction is well done.

\* \* \*

**T**HE Boston Music Company has recently issued a new edition of Robert Planquett's "The Chimes of Normandy,"§§ one of the most charming light operas ever written. The edition, however, is a "new

||*PRÉLUDE*. For the Piano. By Maurice Ravel. *PRÉLUDE*. For the Piano. By Roger-Ducasse. Published by A. Durand et Fils, Paris. Price 1 Fr. 35 each.

\*\*\**GONDOLIERA*. For the Violoncello with Piano Accompaniment. By Arthur Troostwyk, Op. 3, No. 4. Published by M. Witmark & Sons, New York. Price 50 cents.

††*FIVE CHARACTER PIECES*. For the Piano. By Rudolf Friml, Op. 84. Published by G. Schirmer, New York. Price 60 cents each.

‡‡*"THE MADCAP DUCHESS"*. Comic Opera in Two Acts. By Victor Herbert. Published by G. Schirmer, New York. Piano-vocal score. \$2 net.

§§*"THE CHIMES OF NORMANDY"*. Comic Opera by Robert Planquette. Concert Version. For Soli. Chorus of Mixed Voices. Piano-Vocal Score. Published by the Boston Music Company, Boston, Mass. Price \$1.25.

concert version" for soli and chorus of mixed voices.

It is admirably gotten up, the engraving and printing being of the best. If there is a demand for this work by choral societies this is the edition that should by all means be used. It is distinctly a credit to the publishing house which has brought it forward. Why does not some enterprising American publisher do the same for the incomparable light operas of Gilbert and Sullivan? The editions now obtainable are hopelessly antiquated, the piano reduction is redolent of 1880 and the paper and print are gray and yellow. Surely such masterpieces as "Iolanthe," "Mikado," "Pinafore," "Patience" and all the others deserve new and fine editions, such as the Boston Music Company has given "The Chimes."

A.W.K.



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## MAKING MUSICAL EDUCATION COMPULSORY THROUGH ITALY

**A National Society Formed with Boito at Its Head—Poverty of the Italian Chorus—"Mephisto" Sustained with Regard to Military Bands in Italy—Unknown Madrigals Unearthed in Chamber Music Campaign—American Successes in Rome**

Bureau of Musical America,  
Piazza S. Silvestro,  
Rome, November 8, 1913.

THE complete cartellone of the Costanzi for the Winter and Spring season, of which I have already given a forecast, is now published. Contrary to the usual custom, the season will open on December 26 with the "Damnation of Faust" by Berlioz. Hitherto it has been the rule, for some unknown reason, to open with a Wagner opera. To follow the Berlioz opera, "Carmen" has been chosen. On the evening of January 1, 1914, "Parsifal" will be given contemporaneously at the Costanzi in Rome, the Scala at Milan and the Comunale at Bologna. The direction of the Costanzi has insisted on the production of "Parsifal" more as a means of satisfying the curiosity of the public than as an opera likely to repay the time and money spent on its production.

"Lohengrin" is the other Wagnerian opera chosen for representation, and following this "Parisina," the long-expected work of Mascagni and d'Annunzio, to be produced at the Scala this month, will be staged with the same principals who appear in it at Milan. Among the works chosen by the municipality, which has this year increased the subsidy for the Costanzi, is "Canossa," by Malipiero, the winning work in this year's municipal competition; "Mefistofele," by Boito, and that very ancient and little known work of Verdi, "I Lombardi."

"L'Amore di Tre Re," by Montemezzi, which was given with great success at the Scala last year, will also figure in the program and "Fedora," the popular opera by Giordano, will be the closing novelty with Emma Sarelli, the financier prima donna (she is associated with Walter Mocchi in the Costanzi) in the title rôle. Among the repertoire works "Iris," "Isabeau" and "Traviata" are certain to find places.

The artists chosen to fill the various parts so far are: Signora Aleardi, Mme. Alvarez, Signore Pasini-Vitali Quaiatti, Emma Casazza and Signori Giuseppe de Luca, Krismer de Muro, Faticanti, Vaccari, Perea, Lazzaro, Masini, Pierelli and Fernando de Lucia.

### Compulsory Musical Education

I have referred before in my correspondence to the preference which various musical institutes—especially the Augusteo—give to foreign musicians in preference to the plentiful but home-grown product. This preference is not only to be found in the concert room but also in the opera house. Busoni, who has just taken up the reins as the director of the Bologna Conservatorium, is inveighing against the municipality for preferring Wagner to Verdi in this year's cartellone. The "Congress for the Musical Education of the People," recently held at Milan, has now decided to tackle the question. Out of the Congress has arisen a "National Association for the

Musical Education of the People," with Arrigo Boito as president and the government in the person of the Minister of Public Instruction; it has given its fullest support to the Association and of its own accord has proposed that the study of mu-



Marguerite Garman, American Mezzo-Soprano, Whose "Amneris" in Rome Has Aroused Italian Critics

sic shall be made obligatory in all schools, as in Germany.

Anyone who has visited Italian opera houses must have wondered at the smallness and feebleness of the chorus. I do not speak of the principal houses such as the Scala, the Costanzi and the San Carlo in the grand opera season; but compare the chorus of the Adriano at Rome or at the Rossini in Venice with the chorus at Gotha or Breslau. The comparison must be to the disadvantage of the Italians. They are not less music-loving than the Germans, but they are not so amenable to discipline in their music. So marked has this been recently, and so small the number of recruits for the chorus, that the Lycée de S. Cecilia has this season opened free classes for the teaching of chorus and

choral singing. It may here be noted that the institution of free singing classes in the Conservatorio was an ardent desire of Verdi's.

### Military Bands in Italy

Another branch of music in which Italy was at one time pre-eminent was military band music. "Mephisto" in some very sound remarks has already drawn attention to the decline here. The subject was fully discussed at the recent congress referred to above and the following facts came out: 1. Not one of the 94 bands in the Italian army is at full strength. 2. Cavalry bands have been abolished. 3. Regimental bands in Italy are inferior as a class to those of any other nation. 4. Musicians are not encouraged and after leaving the army often abandon music for more profitable professions.

Of course there are notable exceptions. The bands of the Carabinieri allievi and the Grenadiers are the equal of the best military bands in the world, as was proved at London and Paris some years ago. "Mephisto," in spite of the many letters addressed to him, may sit easy, as out of their own mouths are they condemned.

### Quartet Society of Rome

A further development in another direction will be given to music in Rome this Winter by the concerts of the Rome Quartet Society founded, or, rather, refounded, last year. In all eighteen concerts have been arranged from November to May. Special importance will be given to the madrigal from the sixteenth to the eighteenth century. Rosario Scalerò, the director of the quartet concerts, has recently completed a tour of European libraries and has unearthed a treasure of madrigals hitherto unknown and unedited which will form the nucleus of the programs. Among these are three madrigals (four and five voices) by Palestrina and five canzoni by his pupils; two madrigals by Luca Marenzio (1500-1594); two by Orazio Vecchi (1550-1605); one madrigal, "To Cynthia" (6 voices), by Giambattista Castoldi (1556-1605); and two by Don Gesualdo, Prince of Venosa (1560-1614), who although a close relative of the reigning Pope, was a distinguished "futurist" of his day.

Other unedited works will be "Canzonetta morale" by Gerolamo Coveri (1572-1608); "Canzona alla Napolitana," by Alessandro Scarlatti (1659-1725); the madrigal, "Spirito di Dio," by Antonio Lotti (1667-1720), and a magnificent "Canoni a tre voci di donna," by Luigi Cherubini. Modern composers will be represented by the most famous quartets and quintets of Haydn, Mozart, Beethoven, Mendelssohn and Brahms. Foreign quartet societies have been invited to Rome to take part in the program and the fifth concert will be given by the famous Rosé Quartet from Vienna and the fifteenth by the Bohemian Quartet. Two concerts will be devoted to the Quartet Vocale Bataille of Paris to the music of Costeley, Orlando di Lasso, Jannequin and Passerau, all madrigalists of the end of the seventeenth century.

### American Successes

At the Costanzi the "Città di Milano" operetta company still holds the stage and has recently given "The Merry Widow," "Eva," "Count of Luxembourg" and "Donna Juanita."

At the Adriano "Aida" and "Norma" are still given and "Gioconda" is in preparation. The part of *Amneris* in the former opera has been assumed by a young American singer, Marguerite Garman, who has won immediate favor. Miss Garman is a mezzo soprano of undoubted ability. Her tones are pure and appealing, her diction is good and her stagecraft excellent. Her appearance at the Adriano was by no means a début. During September she sang at the old Pergolesi Theater at Jesi, where she scored a great success. So pleasing was she to the town that one evening she was serenaded at the Municipal brass band heading the procession. After the serenade she was presented with a gold medal. To succeed in the home of so popular an artist as Gemma Besanzoni was a great feat.

Miss Garman hails from Los Angeles

and at an early age was put under the tuition of that old supporter of Mapleson, Achille Alberti. At eighteen she made her first appearance on the stage in minor parts with the San Francisco company. Later she joined the Boston Opera Company and the Aborn companies.

At the Nazionale Theater the "Nuovissima" company, after the disaster of Toselli's licentious operetta, fell back on tried favorites. Leoncavallo's "Reginetta delle Rose" was given with great success, as well as "The Dollar Princess" and "Eva." The only novelty has been "Domino Lilla," by Cuvillier; a pleasing carnivalesque operetta which had been given previously in France and North Italy. Walter Grant, an American tenor, is making fame for himself with this company.

Frieda Smith, a Boston soprano, who has been studying at Florence with Maestro Brogi, has been booked for the Winter season at the Politeamo Theater, Porto Maurizio.

A still further triumph for America is to be recorded in Italy. Paul Allen, the young American composer, already favorably known in Italy for his "Filtre," produced last year at Venice and "Milda" this Spring at Genoa, has produced his third work, "O Munasterio," at the Mercadante at Naples. Its success was immediate, and after the first performance Mr. Allen was obliged to answer at least a dozen calls before the curtain. The libretto of "O Munasterio" is based on the popular song by Salvatore di Giacomo. The music is melodious and interprets most faithfully the passion, sorrow, despair and tragedy of which the drama is composed. The style is based on Strauss, and when Mr. Allen has added to his many musical gifts a wider appreciation of originality he should carve for himself a distinct niche in the world of music.

J. A. SINCLAIR POOLEY.

### Twelve Hundred Voices in New York Festival Chorus

Upwards of 700 voices are already enrolled in the New York Festival Chorus, which is to give five oratorio performances at the New York Hippodrome, under the management of R. E. Johnston. The concerts will be given under the leadership of Tali Esen Morgan and will number not less than 1200 voices. The chorus is divided into four branches, the New York, the Harlem, the Brooklyn and the Newark. The first performance will be the "Messiah" on Sunday evening, January 25, to be followed by other works on the last Sunday night of each month.

### The Absent-Mindedness of Ponchielli

In illustration of the absent-mindedness of genius, the New York *Telegraph* tells a story of Ponchielli, composer of "La Gioconda," who attended the funeral of his friend, Signor Bianchi, and was deeply affected. A week afterward he called at Signor Bianchi's house and asked his widow if Bianchi were in, as important business was pending. "Why," said the widow, "you were at my husband's funeral last Saturday."

"Oh! of course," said Ponchielli. "I had quite forgotten he was dead."

### Opera Singer a Bride

LONDON, Nov. 21.—Henry P. Kirby, of New York, and Adela Bowne, of Philadelphia, were married this afternoon at the Church of St. Clement Danes, Strand. Mr. Kirby is an architect, and his bride, who has been training for grand opera for the last five years, was once a soprano with the Philadelphia-Chicago Opera Company.

### Henri Dangès Arrives

Henri Dangès, the famous baritone of the Paris Opéra, arrived in New York November 21 on the *Majestic* and left the following day for Boston, where he becomes a member of the Boston Opera Company, singing in French, Italian and German. He was accompanied by Mme. Dangès.

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## LONDON HEARS MUCH NATIVE MUSIC

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Programs—Elgar's "Falstaff" Has First London Performance—  
American Singer, Julia Hostater, Pleases

London Bureau of Musical America,  
36 Maiden Lane, Strand, W. C.,  
November 8, 1913.

NATIVE composers and conductors have been strongly represented in the music of the last week. The names of Elgar, Wood and Landon Ronald, with Parry and Roze in the dual capacity of composer and orchestra leader, occurring prominently. The foreign element has been represented by Strauss, Reger and Mengelberg, the last named as conductor of the first's composition.

To follow the chronological sequence of events, first mention must be made of the symphony concert at Queen's Hall on November 1, under Sir Henry J. Wood, which, in spite of the augmented orchestra and the presence of women among the instrumentalists, failed to draw what could be termed a teeming audience. The novelty was the Max Reger "Concerto in the Old Style," op. 123. The semi-classical air that the composer has succeeded in imparting reminds one again of the great influence that Bach's style exerted upon his earlier output. Reger's own personality, however, is easily discernible in the many modern touches which, however, are never allowed to affect the unity and symmetry of the whole. Of the three movements the *largo* is perhaps the most effective, with its long-drawn, plaintive, appealing violin passages that reveal such a depth of feeling and such serenity and repose.

For the second item Sir Hubert Parry appeared, to conduct his own "Symphony in Four Linked Movements in B Minor." This work, though of recent date, is familiar to concert-goers here and has already been commended for its compelling force and originality.

Ernst von Dohnanyi, as soloist, played Beethoven's Fourth Concerto, for piano

and orchestra, with marked taste and such easy, fluent technic that he charmed his hearers to the extent of demanding an encore. Throughout this number it was remarked that the feminine members of the orchestra remained inactive, and it is to be hoped that this wilful neglect on the part of Sir Henry J. Wood was not observed by any advocates of the suffrage movement. Moussorgsky's picturesque and finely descriptive Fantasia, "Une Nuit sur le Mont Chauve," brought the program to a close.

### Elgar's "Falstaff" Heard

The long-expected Elgar novelty, "Falstaff," has at length been given a hearing in the metropolis. After the rousing reception accorded the new work at the Leeds Festival a month ago one would have expected at least an effort on the part of Londoners to emulate the enthusiasm of the provinces for an English composition. But, sad to relate, there was lacking even the numerical strength on Monday last at Queen's Hall that could have inspired the right quality of enthusiasm for this great creation. The stalls were painfully empty and only the central rows of the balconies offered any really respectable showing. The program was confined to Elgar, the "Falstaff" symphonic study being sandwiched between Symphony No. 2 and the "Variations on an Original Theme."

Landon Ronald, to whom the new work is inscribed, conducted the large orchestra, known as the New Symphony, which has entered upon its sixth season this year. Certain it is that in his "Falstaff" Elgar has entered upon a new sphere of com-

position and one that justifies to a certain extent the insistence of the critics upon the influence of Strauss, who, more than all others, delights in portraying the impressions definitely associated with things human. The orchestra showed signs of having been vigorously and systematically rehearsed, and at the conclusion arose in a body to share in the ovation accorded the composer himself and the conductor.

### Mengelberg Conducts Strauss Novelty

The audience for the Strauss novelty, "Festliches Präludium," at Queen's Hall this week, must have gladdened the hearts of the directors of the Royal Philharmonic Society who had added to the attractiveness of a program already imposing, by engaging three artists of fame—Herr Mengelberg as conductor and Señor Manen and Mme. Kirkby-Lunn as soloists. The "career" of the Festival Prelude will already be known in America, for it was written for the inauguration of the new Konzerthaus in Vienna, which took place last month. Herr Mengelberg handled the huge orchestra with firmness and sureness, preserving a splendid balance and accounting for some effective climaxes. Both Señor Manen and Mme. Kirkby-Lunn acquitted themselves with credit, the former with Lalo's "Symphonie Espagnole" and the latter with "Gerechter Gott" from "Rienzi."

Of this week's recitalists the majority have been singers. Mme. Nina Jaques-Dalcroze, soprano, and the wife of the renowned inventor of eurhythmics, supplied a vocal treat of rare quality on November 4. For this, her second and last recital in London, the singer was in splendid voice and sang *lieder* by Schubert, and Mahler, of the latter, the "Lieder eines fahrenden Gesellen," by general request, some fragments by Gustave Ferrari and two groups of songs by her husband, the first in German and the second in French. The artist's dramatic force was well displayed in the "Erlkönig" and throughout

the recital she maintained a perfect tone.

Miss Meta Ling's reputation as a singer stands high and secure in London. It was with no little surprise, therefore, that too metallic and harsh a tone was observed at her recital at Aeolian Hall last Wednesday. *Lieder* by Franz, Brahms, Peterson, Berger, Posa and Erich Wolff, with songs by Chadwick, La Forge and MacDowell formed a sufficiently interesting program. There were certainly great interpretative qualities displayed.

### Julia Hostater Soloist

The fourth concert of the Classical Concert Society, which took place at Bechstein Hall November 5, was the occasion of a fleeting visit by the American artist, Mme. Julia Hostater, who had been engaged as soloist. The high quality of the work accomplished by this body permits of none but artists of the first rank co-operating, so that an engagement with it may be regarded as an indorsement of artistic excellence. Mme. Hostater sang selections by Pergolesi and Scarlatti in Italian, a Handel Aria in English and a Schubert group in German.

As a *lieder* interpreter Mme. Hostater is well known and well appreciated in London and her qualities of tonal beauty, warmth and smoothness have been frequently commented upon. On this occasion, too, there was a richness of tone combined with dramatic fire that elicited a volume of applause and the demand for an encore.

Raymond Roze's opera in English venture has been occupying the time of the critics, who have attacked, abused or lauded it in their usual inconsiderate style, and still it goes on.

FRANCIS J. TUCKFIELD.

In the production of "Othello" which is to be given by William Faversham the song "Laugh and be Merry," by L. F. Gottschalk, will be used. This song is published by the White-Smith Music Publishing Co., Boston.



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## ECHOES OF MUSIC ABROAD

**Real Reasons for Paderewski's Suit Against London Manager of Egon Petri Made Plain—London Encourages New Impresario's Season of Opera in English—John F. Runciman Complains of Rag-time's Corrupting Influence in England—Berlin Hearing French Pianist in Gigantic Self-Imposed Task—Thomas Beecham Insists that Grand Opera Will Never Pay**

IT seems that the principal point at issue in the suit for libel which Mr. Paderewski won against T. Arthur Russell, the London concert agent, the other day was the misleading nature of the posters that announced Egon Petri's recital in London last February—misleading in that they led some people to believe that Paderewski was to appear at the same concert, albeit persons of such credulity and, hence, crude intelligence surely need not be reckoned with. It was proven, however, that many applicants at the box office were under the impression that the great Pole was to play.

It is pleasant to think that it was a desire to protect the public by preventing a repetition of such an occurrence that prompted him to bring the suit, and not any such pettiness of spirit as seemed evident from a recital of the bare facts as given in the daily news. The fact that Paderewski's name appeared under that of Petri and in smaller letters was cited as a "secondly." Thus we see the prestige of being the topline is not less highly estimated in the concert world than on the variety stage. As a matter of fact, any manager that has undertaken to put forward two celebrities in joint concerts can tell of nerve-racking problems he has had to solve in preserving at all times an absolute balance, without ever billing one star under the other.

The "thirdly" in the case, that Petri was described as "an artist to be classed with Paderewski," is thought to have had some justification in that it was a quotation from a criticism in a daily paper.

Quite apart from the merits of the case in itself, it causes just a little surprise that the famous Polish artist should take such extreme measures in the case of the young Dutch pianist, in view of the fact that Petri was a pupil of Ferruccio Busoni, in whom that illustrious scholar-musician was especially interested and Paderewski is supposed to entertain warm admiration for and personal friendship toward Busoni. Did he not "cable" a laurel wreath to Busoni when that pianist was playing in New York one evening on his last American tour?

The outcome of the suit has not prevented Petri's London manager from continuing to make use of exuberant press quotations. He runs no risk of another libel suit, anyway, by billing him as "an Emperor of the piano."

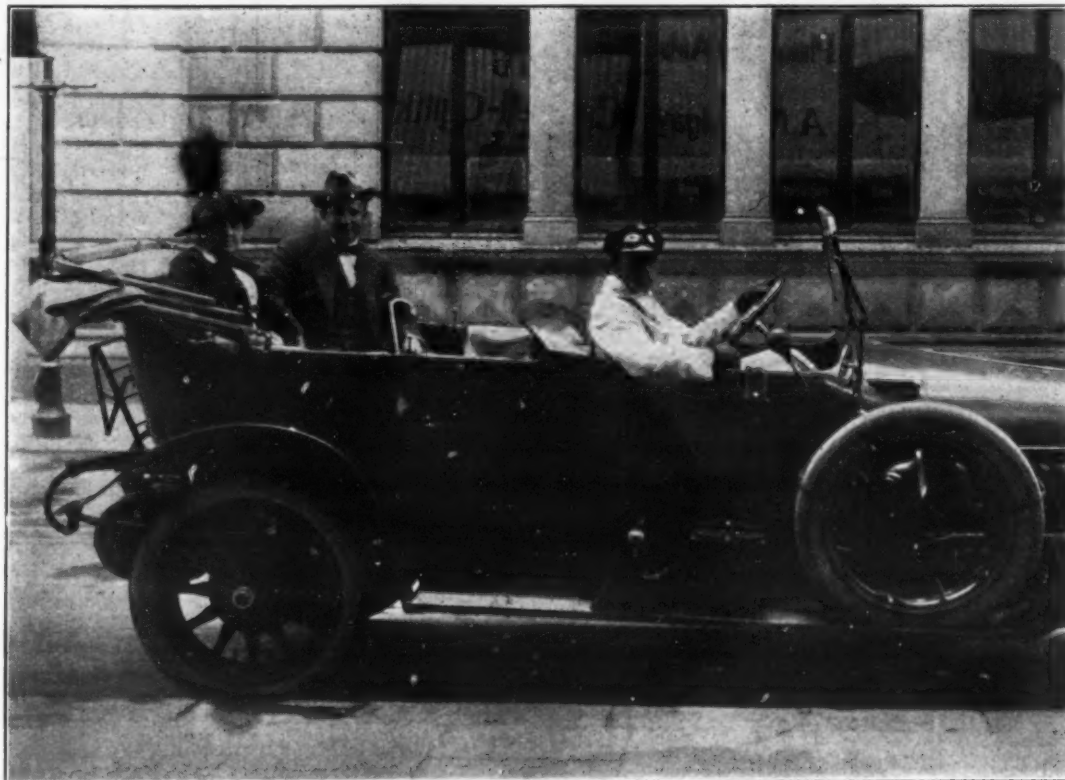
\* \* \*

NOTWITHSTANDING the tepid temperature of the press criticisms of his "Joan of Arc" as music, a consideration possibly lost sight of in the mighty chorus of praise bestowed upon the production as a sumptuous pageant, Raymond Roze found the London public so eager to attend a performance of his opera that he rearranged his schedule to permit of two extra performances of it, while deferring for a day or so the "Tristan and Isolde" in which the latest of American contraltos metamorphosed into dramatic sopranos was to test her capabilities as *Isolde*.

Marta Wittkowska was not the *Joan* of the opening night of the Roze season at Covent Garden, after all—that privilege was assigned a Finnish soprano, Lillian Granfelt—but she rose to her opportunity in the second performance. The *Daily Telegraph's* critic was favorably impressed. "Her wholly sympathetic singing of *Joan's* music did not persuade us that her voice has lost its contralto quality—and a very beautiful quality it is, warm, rich and velvety. On the higher notes Miss Wittkowska was inclined to be sharp, but she sang always with the right simplicity and took great pains with her pronunciation of the words. In her acting, moreover, she contrived ably enough to suggest the mystic side of the heroine's character."

The leading tenor rôle, that of *Dunois*, was sung on this occasion by Lissant Beardmore, who hails from Toronto and has been gaining experience in Germany.

The London press has shown itself decidedly in sympathy with this attempt on Mr. Roze's part to further the cause of opera in English. At the same time it



Heinrich Hensel and His Wife on a Jaunt

Heinrich Hensel, the noted German tenor, is to be in demand this winter for "Parsifal" productions. Having sung the title rôle frequently at Bayreuth, he is doubtless looked upon as especially desirable for new productions on account of being imbued with authoritative "traditions." His most important appearances as *Parsifal* will be in the London production at Covent Garden, and the Brussels performances at the Théâtre de la Monnaie.

decries the somewhat magniloquent advertisements that appeared in advance as a personal statement from the young impresario, composer and conductor. It is worth reproducing, if for nothing else than its note of naive optimism:

"I wrote 'Joan of Arc' because English must not be ignored in opera. Shakespeare made English the master tongue of the world. To-day English still dominates the letters, the arts, and the commerce of the earth. Opera alone neglects it. So I am making a determined effort to right a great wrong. I have labored for twelve years, night and day, and always with the same goal in view. I have worked for success, and I hope for success, not for myself, but because I firmly believe that 'Joan of Arc' will establish the English language in the position it should hold on the operatic stage once and for all."

The critics are not holding this up against him, though they do remind him of the many other composers who have written operas in English and of the other impresarios who have made propaganda for the cause. The tone of the advance statement is not without a suggestion of Oscarhammersteinism.

\* \* \*

PEOPLE should not imagine that music is no good excepting as music, urges Sir Frederick Bridge. "The study of music trains the intellect and reacts upon every other study the pupil takes up," the Westminster Abbey organist told the good people of Manchester recently. "I would back a music boy properly trained against an ordinary boy who has spent all his time on other subjects, such as Latin and Greek and has not studied music. The study of music refines the pupils, to begin with; it makes them think, it makes them alert and quick, and it gives them a little lightness of heart, and that is a good deal."

NEXT to Caruso, Nellie Melba probably draws the highest fee paid to any singer that appears at Covent Garden. Covent Garden fees in general are notoriously low as compared with New York standards and Melba's fee there is said to be \$1,250. Geraldine Farrar remains one of the few widely known singers of stellar box-office magnetism who have never yet sung at England's headquarters of opera. She once explained that they pay too little to make it worth while. Mary Garden sang there once early in her Paris career.

\* \* \*

WHEN John F. Runciman dons his war paint and feathers and sets out in search of a scalp he usually gets it. And so in his fulmination against ragtime in a recent issue of the *London Saturday Review* he succeeds in inspiring a profound conviction that it is nothing less than a noisome musical disease, or, at any rate, a plague-breeding germ.

"Like an evil odor from a defective drain, 'ragtime' is spreading itself over the

is now giving in Berlin. This Frenchman of high ideals is an artist who does not pale before formidable tasks. A few years ago he arranged a series of five programs embracing all the Beethoven sonatas, and this cycle he repeated in several of the French and German cities. The scheme with which he is now regaling Berlin's lovers of pianoforte literature was tried out last Winter in some of southern French cities and apparently he feels justified in adhering to it now on his visit to Germany.

By playing six preludes and fugues at each of his eight recitals Risler will exhaust the contents of the celebrated "Well-Tempered Clavichord's" forty-eight, while scattered through the series will be Beethoven's ten last sonatas, beginning with the *Appassionata*. Foremost works of the romantic and modern schools are also added to each program. For instance, the first contains Schubert's *Fantasia Sonata*, op. 78; the second, Schumann's "Kinderszenen" and Chopin's *F Minor Fantasia*; the third, Liszt's piano arrangement of Berlioz's "Fantastic Symphony"; the fourth, a number of modern French compositions by Debussy, Fauré, Saint-Saëns, Dubois and Chabrier, and the fifth, the *Prelude, Air and Finale* by César Franck. A suite by the Spaniard Granados appears on the sixth program, Schumann's "Symphonic Etudes" on the seventh and Liszt's *B Minor Sonata* on the last of the series.

Risler is one of the most highly regarded pianists known to the Berlin public. For years he has been a frequent visitor to Germany, to whose thorough-going music lovers his pre-eminent sincerity and self-effacing devotion to the message of the composers whose works he takes in hand commend themselves.

\* \* \*

FROM the standpoint of material profits

Richard Wagner was born at least a generation too soon. This is the natural deduction from the arguments set forth by a writer in the *Deutsche Bühne* to explain why the Bayreuth master was always in debt and constantly appealing to his friends for assistance. Especially in view of the extraordinary royalties Richard Strauss, for instance, receives, the pecuniary reward Wagner derived from his works was of course absolutely disproportionate to his labor.

When "Tannhäuser" was produced in Berlin the composer set \$750 as his figure, which was considered too much. The work, however, was given twenty-two performances during the first season there (1856-'57). The 100th took place in 1870; the 500th in 1907. "Lohengrin," staged for the first time in Berlin in 1859 (nine years after the Weimar production) reached its 600th Berlin performance last month. "Rienzi," although shelved for nearly two decades after five hearings, has been given 112 times in the German capital, while "Der fliegende Holländer," after lying forgotten by the authorities of that city's Royal Opera for nearly a quarter of a century, has become sufficiently popular there to achieve 250 performances. "Die Meistersinger" has been sung 270 times at the same institution and "Tristan und Isolde" 150 times.

All told, the performances of Wagner's works in the Fatherland's capital have now reached a total of 2,500.

\* \* \*

IN his recently published autobiography Sir Frederic Cowen incidentally mentions having once written a song entitled "Alas, how easily things go wrong!" which, it appears, enjoyed some popularity. One day, when he was in a music store, he overheard a woman asking for the song. She did not seem quite sure what it was she wanted, however, for all she could reply to the salesman's inquiries was, "I have forgotten the name of the song, but I know it is by Cowen, and it is something about how easy it is to go wrong."

The autobiographer adds the pious hope that the lady "was not disappointed when she found that the moral of the song was not quite what she had expected."

\* \* \*

SINCE taking over the Denhof Opera Company, which collapsed in Birmingham for want of patronage, Thomas Beecham has succeeded in placing the organization on a satisfactory financial basis and continuing the tour of the English Provinces as scheduled. The repertoire is drawn principally from Wagner and Strauss, with Gluck's "Orpheus," Mozart's "Magic Flute" and Debussy's "Pelléas et

[Continued on next page]

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## ECHOES OF MUSIC ABROAD

[Continued from page 15]

Mélisande" added, everything being given in English.

The pill millionaire's gifted son, who is said to have the house that Oscar Hammerstein built under consideration for a 1914 opera project in London, cherishes no illusions, however, as to the possibilities of opera as a paying investment.

"Grand opera will never pay," he said, in a Sheffield interview. "People have to get out of their heads the idea that opera is anything but a fine art. It must be supported as picture galleries, parks and

other things are that are supposed to give pleasure to the public. Music gives as much pleasure as collections of old pictures, most of which are bogus and are bought at high prices. Many of the pictures in provincial galleries are scandalous. At any rate, no one can say that these operas are scandalous."

HERE is a specimen of laconic criticism from Berlin: "Fräulein Blank gave a song recital at Bechstein Hall last Tuesday evening. Why?" It has almost a "made in New York" flavor. J. L. H.

## A TRIBUTE TO JOHN WYCKOFF DURHAM

THE self-effacing type of musician who clings uncompromisingly to a lofty ideal of attainment, who spurns every consideration of personal gain or personal glory in devotion to his chosen art is, if by no means unknown, at all events rare enough to have accorded him a tribute of recognition even when he has passed from the scene of his unrecorded labors and unacclaimed triumphs.

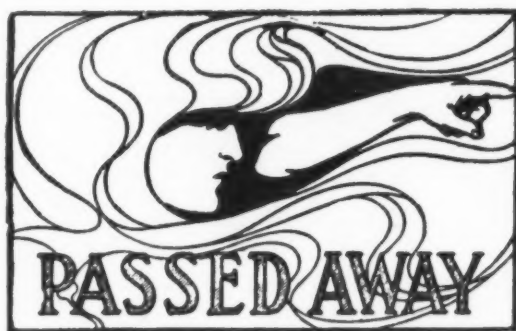
John Wyckoff Durham, who died on October 11, 1913, was emphatically a man of this kind. Born in New Brunswick, N. J., on May 11, 1873, he began to study music at the age of seven with local teachers and then studied with Dr. Smith N. Penfield and Dr. Gerritt Smith. He was married on May 4, 1899, and went to Paris for a year's study with Guilman. His organ posts were Franklin Park, 1892-3; Christ Church, New Brunswick, for three years; 1897, First Presbyterian Church, Orange, N. J., and a year at Easton, Pa. On his return from Europe he was chosen for the South Congregational Church in Brooklyn, where he remained for five years, raising the standard of the musical services at this church to a level of high artistic attainment. In 1905 he went to the First Presbyterian Church of Princeton, N. J., two years after spending fifteen months at St. Mary's, in Burlington. He was then offered the Sec-

ond Dutch Reformed Church in New Brunswick. This he accepted, the post involving the maintenance and care of a large chorus choir. When he became ill his wife substituted for him and now carries on his work there.

Always modest to excess he left a number of compositions, including Episcopal services, songs, carols and organ pieces, which are of a high order. None of these has been published; he even had to be persuaded to show them to his friends, and never could be induced to submit them to publishers.

In his field as organist and choirmaster no effort was spared, no labor was shunned, no sacrifice was avoided to attain his ideal of artistic accomplishment, an ideal which reached its culminating point in an enthusiastic devotion to Johann Sebastian Bach. He was not narrow in his sympathies. Quite the contrary. But Bach was supreme. Bach was the Zeus in his Pantheon.

A man who neither sought fame nor of this world's goods more than was needed to sustain him in high endeavor, cherished for his absolute honesty of thought and act by all who knew him, would seem to have deserved this word of recognition from two of his friends, who knew and appreciated his ideals and his devotion to them.

WILLIAM HENRY HUMISTON.  
FREDERICK H. MARTENS.

John Porter Lawrence

WASHINGTON, D. C., Nov. 3.—The death of John Porter Lawrence on October 29 in this city removed from local musical circles a musician who had been closely identified with the up-building of music in the national capital for nearly a quarter of a century. For twenty years he held the position of director of the musical department of Forest Glen Seminary, Maryland, and for eighteen years he presided at the organ of the New York Avenue Presbyterian church. Until a few years ago he was regarded as among the finest solo pianists of the city, but recently he has confined himself entirely to teaching. He has fitted pianists for study abroad and ranked as a pedagogue of exceptional ability. His chief musical training in this country was obtained from Carl Faeltel, of Baltimore, but his most earnest and final studies were accomplished in Germany, where he graduated with high honors from the Conservatory of Music of Leipzig. Mr. Lawrence was an active and enthusiastic member of the Washington Chapter of the Guild of Organists. He was also piano teacher of Fairmont Seminary in this city and had a limited number of private pupils.

W. H.

## Ferdinand Witt

PHILADELPHIA, Nov. 10.—Ferdinand Witt, who died at his home in this city November 7, aged sixty-seven years, was for many years one of Philadelphia's best-known violinists. He was born in Germany, served in the Franco-Prussian war and at its close came to this country and settled in Phila-

delphia, soon afterward joining the orchestra at the Chestnut Street Theater, playing there for twenty-six years until the permanent closing of that historic playhouse about a month ago. He was also well known as a teacher of the violin.

A. L. T.

## Mrs. Emma Marcy Raymond

Mrs. Emma Marcy Raymond, a second cousin of ex-Mayor George B. McClellan, of New York, and widow of Capt. Raymond, died November 7. Mrs. Raymond was well-known in musical circles in New York, and for many years was a patron of the Metropolitan Opera House. She counted among her intimate friends many of the prima donnas of the past and present. She was author of several songs and of a comic opera, "The Sheik," which had a popular run a few years ago.

## Oscar R. W. Hofer

Oscar R. W. Hofer, who died on Sunday, November 16, was formerly baritone soloist at the Bloomingdale Reformed Church of New York City, and up to his death was baritone soloist and director of the choir at the Hillside Presbyterian Church in Orange, N. J., also an enthusiastic member of the Musicians' Club.

## Amos W. Hazard

PROVIDENCE, Nov. 13.—Amos W. Hazard, for forty years a member of the American Band, died here last Wednesday.

G. F. H.

## Oratorio Society to Sing "Ruth" December 5

The Oratorio Society of New York, Louis Koemennich, conductor, will begin its forty-first season on Friday, December 5, with a performance of Georg Schumann's cantata, "Ruth." The soloists will be Florence Hinckle, soprano; Mildred Potter, contralto; Putnam Griswold, bass; T. Foster Why, bass. This, the 227th regular concert of the society, will be given in Carnegie Hall, as usual, and the orchestra of the New York Symphony Society will assist.

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## MATZENAUER AS EXPERT IN ENGLISH

Vicissitudes of Touring Artist in Blizzarding America Described by Noted Contralto During "Interview in Vernacular"—Husband and Wife as "Tristan" and "Isolde"—Mme. Matzenauer Not Longing to Sing Soprano Roles Exclusively

ANYONE who converses with Margarete Matzenauer for a few moments can tell at once that the noted contralto is not to be numbered among those European artists who come to our shores, dwell here for several months each year and take away our good money, without interesting themselves in American life enough to learn more than a few words of our language. Such artists live for themselves and for their "art," associating entirely with the European artists in our midst, and thus missing the spirit of the people whom they are serving professionally.

These reflections are called to mind by an experience of interviewing Mme. Matzenauer in the vernacular, which is not to be attempted with artists of the type mentioned above. When asked to arrange an interview with the contralto, Fitzhugh W. Haensel (of the firm which directs her concert destinies) remarked: "You can easily fix that up yourself—you'll find she speaks as good English as anybody."

Accordingly when telephone connection had been secured with Mme. Matzenauer's hotel-apartment, at the other end of the wire was heard the rich voice of the contralto herself, as she announced with scarcely a suspicion of Teutonic accent: "I shall be rehearsing all afternoon—perhaps you might come up to see me at six o'clock." When, later, this singer told the visitor something about her doings, past and future, the flow of her conversation was uninterrupted by any lingual obstructions such as beset the foreigner who first essays our language.

### Value of English to Visiting Artist

Seeing the visitor's amazement at such remarkable English from a singer just beginning her third season in this country, Mme. Matzenauer replied, "And why not? I've been speaking a little English ever since I was a child, and while over here I've been picking it up all the time from my friends. Isn't that the right thing to do? It helps the artist to get more real enjoyment out of life in America, and from the purely business side it's valuable to the singer who's doing concert work. The audiences naturally demand songs in English, and if the singer actually speaks your language, there will be nothing parrot-like in his interpretation of them. Furthermore, he will be on much better terms with both hearers and managers if he is able to talk with them in their own tongue."

"At home I have to talk many languages," continued Mme. Matzenauer. "My father and mother speak German, my husband speaks Italian, some of my friends use French and my servants talk a couple of languages."

While the contralto has had experience in wrestling with our perplexing language, not until this Fall did she have a thorough idea of the vicissitudes which befall concert artists as they tour throughout our country. For instance, Mme. Matzenauer was scheduled to appear at Indianapolis with the Russian Symphony Orchestra, but the blizzard of early November delayed the Altschuler players and left Mme. Matzenauer without any orchestral support.

"Fortunately," exclaimed the singer, "the composer, Ward-Stephens, whose 'Summertime' I was to use as an encore, was in the audience, and he was impressed into service as accompanist. Thus the orchestral concert was turned into a Matzenauer recital, with Mr. Ward-Stephens' skillful aid. His song, by the way, is a delightful work."

### Farm House as Lunch Station

This impromptu program did not end Mme. Matzenauer's adventures en route, for on the way home from Indianapolis, her train was snowbound several miles out of Cleveland. "We had no dining car on the train," she added, "and there was hunger staring us in the face. There was nothing to do but for the gentlemen to descend upon a nearby farm house in search of food. Back to the train they brought some coffee, bananas and so on, and we managed to satisfy our hunger in that primitive way."

Arrived in New York, Mme. Matzenauer settled herself in a palatial West Side hotel. "This is the first time that I have tried New York hotel life," explained the singer, "but my husband, Ferrari-Fontana, is to be up in Boston most of the season

and I'm to sing there several times, so this hotel existence is the only practicable thing for me at present."

Boston's opera house, by the way, is the



Margarete Matzenauer and Her Husband, Edoardo Ferrari-Fontana, Who Appear as Wagnerian Lovers in Boston Opera's "Tristan"

scene of an interesting artist combination this week, when Mme. Matzenauer sings *Isolde* to her husband's *Tristan*. This will not merely be the coincidence of a "Tristan und Isolde" with the two lovers sung by husband and wife. It will mark the first appearance of the famous contralto in the dramatic soprano rôle of *Isolde*, as well as Mr. Ferrari-Fontana's initial portrayal of *Tristan* in German. The latter event recalls the Italian tenor's heroic saving of the day at the Boston Opera last season,

## SEÑORITA BORI HEROINE OF FIRST OPERA CONCERT

Spanish Soprano Acclaimed by Audience at Metropolitan, with Mr. Gilly and Lambert Murphy

Larger audiences have been seen at Metropolitan Opera concerts than the one which heard last Sunday night's program, but a higher level of artistic excellence was reached than that of many better patronized concerts at this house. There was no visiting instrumentalist on this occasion, the soloists being Lucrezia Bori, Lambert Murphy and Dinh Gilly, with Richard Hageman presiding over orchestral offerings of more than the usual merit.

For the charming Spanish prima donna the audience manifested much approval, and her limpid tones and brilliant vocalization aroused the enthusiasm of an audience which was by no means receptive in its general attitude. Thus a repetition was insisted upon after Señorita Bori had sung her "Manon Lescaut" aria, and following

when he sang *Tristan* in his own tongue in default of Mr. Burrian, who had sailed suddenly for Europe. Since then he has perfected the rôle in German, and with "Faust" in French and the Italian "Amore dei Tre Re," he will be a trilingual artist this season.

Mme. Matzenauer's *Isolde* is but another of her invasions of the field supposedly reserved for the sopranos in Wagnerian music drama, following her *Brünnhilde* and her *Kundry*. She has not the ambition, however, of emulating the example of sister contraltos and essaying to become a dramatic soprano permanently.

"I have no thought of giving up my contralto rôles," was her assurance. "The

matter is simply this. We contraltos have few prima donna parts—our *Dalila*, our *Orfeo* and one or two such. Therefore if one's range allows one to sing some of the soprano rôles, it's only sensible to add to one's opportunities. I don't find that it hurts my voice. And my low tones? Certainly, they are left unimpaired. When I first started to sing I had only the range of a pure contralto, but with training my register expanded, so why not make use of it?"

her aria from "Don Pasquale" the audience kept recalling the soprano until she added an encore.

Again and again was Mr. Gilly called out after his stirring "Vision Fugitive" from "Hérodiade" and his polished singing of *Dapertutto's* "Diamond" song from "The Tales of Hoffmann." Artistic restraint marked Mr. Murphy's fine delivery of Massenet's "Vair Grisélidis." K. S. C.

### Atlantic City Philharmonic Reorganized

ATLANTIC CITY, Nov. 22.—The Atlantic City Philharmonic Society has been reorganized, after five years, under the direction of Henry H. Hale, of New York. The officers are Marie Scull, president; Mrs. E. G. Shrew, vice-president; Mrs. H. Starr Gidding, secretary.

### Recital of "Hebrides Songs"

On December 2, Mrs. Kennedy-Fraser will give a lecture-recital at the MacDowell Club of New York on the "Songs of the Hebrides." Eilidh Fraser, a daughter of Mrs. Kennedy-Fraser, will illustrate Mrs. Fraser's remarks with songs.

## CONDUCTOR'S WIFE STARS WITH ST. PAUL SYMPHONY

Elizabeth Rothwell-Wolf Sings Soprano Arias with Fine Effect—Orchestra Plays Dvorak Symphony

ST. PAUL, MINN., Nov. 19.—A brilliant affair, with Mme. Elizabeth Rothwell-Wolf as the bright particular star, was the second evening concert by the St. Paul Symphony Orchestra, Walter Henry Rothwell, conductor. Dvorak's Symphony "From the New World" found the large audience easily susceptible to its tuneful and rhythmical characteristics. Each section of the well-balanced body of players contributed liberally in response to the demands of Conductor Rothwell's careful reading in a performance which brought the reward of spirited and prolonged applause. In Goldmark's ballet music from "The Queen of Sheba" and in Weber's "Jubilee" Overture the program was held within a colorful, romantic atmosphere.

Mrs. Rothwell's singing of the Scena and Aria "Ritorna Vincitor" from Verdi's "Aida" and the "Il est doux, il est bon" from Massenet's "Hérodiade" brought many expressions of pleasure. Mrs. Rothwell's usual annual appearance with the orchestra was omitted last season, and the two years have liberally contributed to the development of her artistic equipment. With a tone that carried an exquisite quality, with a plainly-marked temperamental appreciation of the dramatic content of her lines and an intelligent application of the means to the end, Mrs. Rothwell created genuine enthusiasm. The Puccini aria "Vissi d'arte" from "Tosca," sung as an encore number, was equally well received. F. L. C. B.

### Frances Alda Chief Soloist at Catholic Protective Society Benefit

In the annual concert for the benefit of the Catholic Protective Society, held Sunday night at the New York Hippodrome, the soloists were Frances Alda of the Metropolitan Opera Company; Orville Harold, the tenor; Gutia Casini, cellist; Ida Divinoff, violinist, and Master Manolito Funes, a twelve-year-old pianist from Spain, a protégé of Cardinal Farley.

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## NEW LAURELS FOR KUNWALD

**Cincinnati Gives an Ovation to Conductor, Orchestra, and Kreisler as Soloist—Thalberg's Début Shows Him an Artist of High Rank**

CINCINNATI, Nov. 22.—Two audiences which taxed the seating capacity of nearly 2,500 in Emery Auditorium, greeted the Cincinnati Symphony Orchestra under the direction of Dr. Kunwald at the second series of concerts Friday afternoon and Saturday evening. Fritz Kreisler was soloist. The attendance exceeds that of any similar concerts in the past and indicates the permanent gains made here in concert patronage. This showing, naturally, is most gratifying to those who have

the orchestra's interest in their charge. Brilliant as was the success of the first series of concerts the second far exceeded the former in enthusiasm, in attendance, and in finish of performance. The work of the orchestra disarmed the most capricious critic and exceeded the expectations of the most optimistic admirer of the organization.

The program opened with the loveliest of all Mozart's Symphonies, the one in E flat major, and Dr. Kunwald gave it a reading in keeping with its suave and melodious character. His coloring, if modern, served but to emphasize the innate beauties of the symphony while the orchestra thoroughly plastic to his demands, responded in a presentation which delineated its broadly symphonic character and which at the same time duly emphasized its subtexture of exquisite melody.

Strauss's "Till Eulenspiegel's Merry Pranks" and Liszt's Hungarian Rhapsody No. 1 in F, were the other orchestral numbers. They offered to the conductor an opportunity to display his versatility as an orchestral interpreter and to the band an opportunity for fine sonority of tone, brilliant climaxes, and splendid ensemble. Both were applauded to the echo.

Fritz Kreisler fairly swept the house by storm. His performance of the Tchaikowsky Concerto left no vestige of a doubt in the minds of any who heard him of his supreme position at the very pinnacle of his art. For Kreisler, technique has ceased to exist.

The perfection of his tone as a thing of beauty in itself was demonstrated in his three short violin soli "Andantino" by Padre Martini, "Chanson Louis XIII et Pavane," Couperin, and "Caprice Viennois" by Kreisler. The Concerto with its immense difficulties showed him as a superb technician while its varied emotional content permitted the expression of a sincere and rich artistic nature. As an encore he played an "Introduction and Variations" of his own. In the latter he was admirably accompanied by Mrs. Lillian Tyler Plogstedt, an accompanist of rare skill and adaptability, both qualities of which she was called upon to exercise, as she read the accompaniment at sight.

Few people in Cincinnati realized when Bertha Baur of the Cincinnati Conservatory of Music announced the engagement of Marcian Thalberg that an artist of supreme pianistic attainments was about to take up his residence among us. Thalberg was widely heralded as a performer of unusually heroic proportions and while one often hears predictions of this character with a credulous smile every doubt as to the really tremendous accomplishments of Thalberg were swept away when he gave his first recital last Tuesday evening.

Conservatory Hall, the commodious auditorium of the school, was not only filled to overflowing but many eager auditors were compelled to listen from the vestibule and corridors. One saw in the audience not only all the professionals of the city but also Cincinnati's very substantial musical contingent whose sophistication in such affairs has given Cincinnati its reputation for unusual discrimination in matters musical. That both applauded Mr.

Thalberg to the utmost was an assurance that he was accepted on the terms at which he was presented.

His program was a tremendous one, one which permitted no middle course between failure or supreme accomplishment and Thalberg fully achieved the latter. His recital showed him a musician of depth and comprehensive grasp as his performance of the Chromatische Fantasie und Fuge of Bach proved, a poet of refinement, delicacy and healthy sentiment as was shown in his Chopin, and a technician of tremendous sweep as his dazzling playing of the Liszt numbers demonstrated. In full his program was:

Johann Sebastian Bach, Chromatische Fantasie und Fuge; Frédéric Chopin, Sonata, op. 58, Allegro Maestoso, Scherzo, Largo, Finale; Four Préludes, op. 28, Nos. 17, 22, 23, 24; Nocturne, op. 48, No. 1, Mazurka, op. 59, No. 3, Four Etudes, op. 10, Nos. 3, 12, op. 25, Nos. 5, 9; Franz Liszt, Waldesrauschen (Konzert-Etude), Mephistowalzer (After an Episode from Lenau's Faust, "The Dance in the Village Tavern").

A. K. H.

## FOUR CENT GRAND OPERA IN LONDON NEEDS AID

**Financial Support Asked for Long-Established Enterprise That Has Lost Its Wealthy Backers**

LONDON, Nov. 15.—Situating in one of the most dismal districts of South London is the Royal Victoria Hall, popularly known as "Old Vic," which has been described as an artistic oasis in the midst of a waste of poverty and low life. For many years now there has been given on every Thursday either a performance of grand opera, a symphony concert or a ballad concert, and the audiences have ever been large, often exceeding 2000 on opera nights, and for attention and appreciation could compare favorably with any frequenting Covent Garden or Drury Lane. The prices of admission range from four cents to twenty-four, though it is affirmed that only artists of good standing have been engaged.

It is this latter contingency which is largely responsible for a plea just sent forth for financial support. The crisis has been hastened by the death recently of several very generous supporters, many of whom had been connected with the work of the Royal Victoria Hall since its inception more than thirty years ago. The appeal for financial aid has been issued under the recommendation of a large band of intellectual persons, included among them being Princess Christian, Thomas Beecham, Arthur Fagge, Charles Manners, Mme. Melba, Percy Pitt and Sir Henry Wood. Apart from the artistic side, the novelty of grand opera at four cents a time ought to be sufficient to rouse the generosity of the public to supplying the sum needed, a part of which, it is gratifying to learn, has been promised by Andrew Carnegie.

F. J. T.

**Burmester Rapturously Applauded in Berlin**

BERLIN, Nov. 10.—When Willy Burmester, violinist, plays in Berlin the house is almost invariably sold out in advance. Such was the case on the occasion of his last Berlin recital on November 3. Mr. Burmester played the Schubert D Major Sonata, the Paganini D Major Concerto, a group of his own arrangements (Beethoven Minuet, Mehul Gavotte, Haydn Minuet and three waltzes by Clementi, Hummel and Weber respectively), a Järnefelt "Berceuse"

of his own arrangement and the Saint-Saëns "Rondo Capriccioso." The enthusiasm was so great as almost to border upon frenzy, and yet the audience was made up largely of the fashionable element. Burmester's voluminous, sweet tone, the elegance of his style and his happy faculty of arranging interesting programs have won him the greatest popularity on the Continent, and will undoubtedly render him equally popular in the States, where he will make a tournée during the season of 1914-15.

O. P. J.

Joan C. van Hulsteyn, violinist, of the Peabody Conservatory of Music, assisted by Howard R. Thatcher, accompanist, recently gave a recital at the Maryland College for Women, Lutherville, Md., the program comprising compositions by Vitali, Bach, Porpora, Spohr, Lalo, Sarasate and Kreisler.

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## URGES ENDOWMENT OF THE AMERICAN COMPOSER

**Silas G. Pratt, of Pittsburgh Declares There Is a Pressing Need for a Rich Subsidy to Facilitate the Work of Native Writers of Orchestral Music**

PITTSBURGH, Pa., Nov. 24.—That works of American composers should be endowed, and not commercialized, is the suggestion of Silas G. Pratt of this city, who is known for some of his excellent compositions and his musical ability in many parts of the world. Mr. Pratt says that some wealthy American, with a love in his heart for American art, all American music stands for and a desire to help the American artist, should come forward and provide the money.

"Modest Altschuler told me when he was in Pittsburgh recently," said Mr. Pratt to *The Musical America* representative, as he chatted in his studio, "that in Russia a certain rich man inspired by patriotic motives, furnished money for the publication of orchestral works by their native composers. It is owing to this man's unselfish devotion to music that Russian compositions have become so large a factor in our concert programs.

"The greatest need in the United States is some man of wealth who does not need to commercialize the art but who from patriotic and unselfish motives will furnish the few hundreds or thousands of dollars for the publication of American composers' orchestral compositions and thus place our native creators of the divine art on an equality with our opera composers. At present our orchestra composers can offer only a manuscript and the conductors fight shy of manuscripts. They are difficult to read and full of mistakes. A mistake ruins an orchestra of 65 or 80 men. The players become impatient at loss of time, get cross and naturally do not give the work the sympathetic treatment it should have.



Silas G. Pratt, the American Composer, His Wife and Daughter, in the Music Room of Their Home

"You ask why don't our great publishers put forth this work? The answer is simple. They—the publishers—are in business and there is no profit in orchestral compositions. They have simply commercialized the art of music and orchestral scores are not a source of profit. Now if some man of means would decommercialize the art, he would write his name in glorious never ending letters on the pages of the musical history of America and create a national epoch which would shed its rays of hope not only in the present generation of composers and music lovers but on the future generations and for many centuries to come."

Just now Mr. Pratt is devoting much of his spare time to works of composition and during the last decade has written a number which he has published himself. He makes his plea for the present generation of American musicians and those yet unborn. Mr. Pratt is one of the Nestors of native American composers in Pittsburgh. His most recent work is a "Dwarf Dance" and "In the Cathedral" for the piano. The former bubbles over with eccentricities and the latter is typical of the cathedral processional. He has several symphonic works, his first, an "Adagio," being produced in Berlin in 1869. In 1875 he composed while in Berlin and where for two seasons he had the advice and friendship of the great Liszt, the "Centennial Anniversary" and dedicated it to U. S. Grant the Centennial president. He produced it July 4, 1876, in the Stadt Park, Berlin, where Johann Strauss was then directing. The success of the overture was such that he was requested to return a week later and direct it again. Before the end of the season he completed his "Prodigal Son" (No. 2) Symphony, in Berlin, where he was filling the position of vice-consul under Gen. Kreisman and where it was produced. When he returned to Chicago after a brief concert tour with Miss Emma Thursby he settled down and composed the lyric opera "Zenobia, Queen of Palmyra" and produced it at Central Music Hall with remarkable success. It was written for Annie Louise Cary, a favorite contralto of her day.

It was to have been given a dramatic production. Six weeks before the announced concert, Miss Cary's voice broke and she never sang again. Thus the star upon whom the composer had depended for success of a dramatic production vanished. It however was produced the following season at McVicker's. Mr. Pratt

produced selections from "Zenobia" and other works at the Crystal Palace under August Mann's direction. Returning to New York he produced the concert-lecture from "Pan to Wagner"—a treatment of Foster's song, "My Old Kentucky Home," in twenty-one different styles. Later he completed his "Tempest" symphony, which has since been produced by the Manuscript Society, De Koven expressing the general opinion: "It is a work of real merit and beauty and one of which any composer might be proud." Aside from his pedagogical duties here as the head of the Pratt Institute of Music and Art, he has composed the "Lincoln Symphony," exploited several years ago in *MUSICAL AMERICA*; a new symphonic poem after Longfellow's "Sandalphon," a festival overture, a fantasia, "The Star of Empire," and the "Tragedy of the Deep," the "Titanic" Symphonic Poem. Being an American, he feels that this has prejudiced his works with the numerous conductors of orchestras who seek for works for their programs in Europe, rather than in America. The Pittsburgh Festival Orchestra played several of Mr. Pratt's works last season.

EDWARD C. SYKES.

### John Thompson, American Pianist, Pleases Berlin Audience

BERLIN, Nov. 14.—Without any heralding the American pianist, John Thompson, played a recital in Bechstein Hall last Thursday and surprised his hearers by the quality of his interpretation of an interesting program. This was his first recital here this season. Mr. Thompson turned out to be a pianist of considerable ability, both with regard to technic and style of interpretation, although, for the moment, we feel inclined to deny him any large amount of inspiration. However, his treatment of his rather heterogeneous program evinced so much careful study and so much insight into the soul of a composition that one could not but feel pleased. O. P. J.

### Eichenkranz Society Concert

The Eichenkranz Society of New York of which Adolph Suesskind is president, gave a concert of vocal and instrumental music in Terrace Garden, November 23. The principal soloists were Grace Northrup and Frederick Albeke, and there was a chorus of a hundred men and one of fifty women, members of the society.

## CHARM IN RECITAL BY DONNA EASLEY

**Soprano Reveals Much Artistic Progress Since Her Début a Year Ago**

Donna Easley, the young American soprano, whose work created so favorable an impression at her New York début last year, gave a recital in Æolian Hall, this city, Thursday afternoon of last week, assisted by Francis Rogers, the distinguished baritone. There was much curiosity respecting what progress Miss Easley might have made in the meanwhile and the pleasure which her singing afforded her auditors (to judge by their applause) was evidence that her improvement was recognized as sufficiently considerable. The program was as follows:

"Nymphs and Shepherds," Purcell; "O cessate di piagarmi," Scarlatti; "Vittoria," Carissimi, Mr. Rogers. Aria "Regnava nel Silenzio" ("Lucia"), Donizetti, Miss Easley. "Henry the Fowler," Loewe; "Der Asra," Rubinstein; "L'Adieu" and "Aufenthalt," Schubert, Mr. Rogers. "Warnung," Mozart; "Im Kahne," Grieg; "Der Nussbaum," Schumann; "Stornello," F. Greco; "La Zingara," Donizetti, Miss Easley. "Israfel," Huhn; "Nocturne," Kramer; "My Star," Spross, Mr. Rogers. "Idyl," MacDowell; "If You Were I and I Were You," Sweetheart, G. Randegger; "The Lost Note," F. Greco; "O! Lassie, Be True to Me," E. MacGregor; "Come Down, Laughing Streamlet," Spross, Miss Easley.

Miss Easley's personal charm is of the kind to which the average audience is always responsive. Her singing, pure and simple, is better than it was a year ago. She has gained in assurance and delivers songs with a greater sensitiveness to their poetic content. Withal her voice seems to have gained somewhat in body and is better equalized throughout its compass. That purity, freshness and lyrical charm that were its most important attributes when she first presented herself for public valuation serve her at present to even better purpose. And Miss Easley is far as yet from having reached the limits of possible improvement. She will learn more about style and the employment of varied tone color and may be depended upon, after the first exuberance of success has passed, to become more conscious of the need for repose of manner on the concert platform.

Facile execution marked her singing of the florid "Lucia" aria and in other numbers, notably Grieg's "Im Kahne," Schumann's "Nussbaum," the MacDowell and Spross songs, she sang with charm. She was rapturously applauded and deluged with flowers.

Francis Rogers is one of those rare singers born in the purple, as it were, of superlatively refined artistry. To him, therefore, the jaded concertgoer invariably turns with a feeling of expectancy that is always sure of gratification.

Mr. Rogers was in better voice than for some time past. But even if he had not one tithe of the virile, resonant and colorful voice that he possesses he would still have to be held up as a model of polished style and finely balanced art.

Mr. Spross accompanied admirably, as always. H. F. P.

### Miss Caslova's Recital Postponed

Owing to the out-of-town engagements for Marie Caslova, the violinist, her New York recital, which was scheduled for three o'clock Thanksgiving afternoon at Æolian Hall, has been postponed until December 18 at the same hour and place.

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## PRAISE IS UNANIMOUS FOR ELEANOR SPENCER

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Young American Pianist  
"MASTERFUL," Speak of  
her "FAULTLESS TECH-  
NIC," "BEAUTY OF  
PHRASING" and "RICH-  
NESS OF TONE."

Some Comments from the Press of  
that city, November 19th, 1913:

MISS SPENCER won the unani-  
mous approval of all who heard  
her. She is young, scarcely 24, but  
mature in mind and masterful in  
her playing. She is certainly a  
pianist of unusually marked ability.  
Not only has she splendid tech-  
nique, but she has also the rare  
gift of temperament, and there is in  
all her playing an individuality  
which gives it a place apart from  
the rank and file of her contem-  
poraries. Her art seems to be that  
of a sincere devotee. Her concep-  
tion of beauty is healthy and in-  
spires respect and admiration, ever  
when her proclamations awaken  
questionings.—DISPATCH.

At a piano recital in the ball room  
of the Hotel Schenley last night,  
Miss Eleanor Spencer gave a pro-  
gram from masterpieces of the old  
composers. As a result of her ef-  
forts last night, and the warmth of  
the applause that greeted her, it is  
expected that Miss Spencer will  
return to Pittsburgh to play again.

The program was serious and in-  
teresting. Opening with some  
Scarlatti numbers, it continued  
with Mendelssohn's "Variations  
Serleuses" and Chopin's Sonata in  
B minor, and ended with a group  
comprising an "Etude" by Arensky,  
Debussy's "Au Clair de Lune,"  
Liszt's "Waldehrauschen," and his  
version of "Solree de Vienne" by  
Schubert.—THE PITTSBURGH  
CHRONICLE TELEGRAPH.

Eleanor Spencer, a newcomer,  
gave a piano recital last night in  
the ballroom of the Hotel Schen-  
ley. Miss Spencer made an unusu-  
ally good impression.

The program was a serious and  
an interesting one. Opening with  
some Scarlatti numbers, it contin-  
ued with Mendelssohn's "Variations  
Serleuses" and Chopin's Sonata in  
B minor, and ended with a group  
comprising an "Etude" by Arensky,  
Debussy's "Au Clair de Lune,"  
Liszt's "Waldehrauschen," and his  
version of the delightful "Solree de  
Vienne" by Schubert. This list  
shows not the slightest hint of  
catering to trivial tastes, but it  
offered full measure of satisfying  
entertainment to all who had ears  
to hear.

Miss Spencer played the Mendels-  
sohn variations, which have a sub-  
stance almost unique among this  
composer's piano works, with poise  
and maturity of manner; but it was  
the Chopin, which after all most  
completely tested the pianist's  
resources and ability. In this  
sonata we find the greater Chopin  
—a very great Chopin indeed—and  
last night's performance of it com-  
pletely escaped the pitfalls it holds  
for sentimentalists and revealed its  
splendid dignity most admirably.  
Beauty of phrasing and richness of  
tone were generally conspicuous;  
and in the largo there was v  
excellent legato playing. Miss Spen-  
cer is a pianist of unusual accom-  
plishment and her future career is  
one which will be watched with  
great interest.—PITTSBURG GA-  
ZETTE TIMES, PITTSBURG, PA.

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## BALTIMORE MANNERCHOR DEDICATES NEW HOME

Tenth Anniversary of Theodore Hem-  
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Observed

BALTIMORE, Md., Nov. 18.—A brilliant  
concert was given last night by the Ger-  
mania Männerchor as a celebration of the  
official opening of its new clubhouse which  
has been erected upon the site of the old  
landmark, Lehmann's Hall. With its new  
exterior and splendid remodeling, the new  
hall, which now is to drop its modest apos-  
trophe and be known as "Lehmann Hall,"  
forms an ideal home for the association,  
and its imposing architecture, resembling  
the style characteristic of the early part of  
the eighteenth century in Lower Germany,  
along the Danube, is beautiful to behold.  
The seating capacity of the concert audi-  
torium is 1,000, and every available bit of  
this space was occupied at last night's con-  
cert, which marked the beginning of the  
fifty-eighth concert season. Beethoven's  
overture, "Die Weihe des Hauses," was the  
first musical offering and served to conse-  
crate the new hall to its future artistic pur-  
poses, as did also an address by the Rev.  
Julius Hofmann. The women's chorus  
gave a fine rendition of Sir Asger Ham-  
erik's pleasing "Harvest Dance," and the  
mixed chorus, with the assistance of a solo  
quartet, consisting of Leonora C. Koke,  
Annetta Dull, James M. Price and Richard  
Fuller Fleet, presented a rousing composi-  
tion called "Der Felsenstrom," by Georg  
Kramm. The soloist of the evening was  
Annetta Dull, soprano, and her interpreta-  
tion of the famous "Jean d'Arc" aria of  
Bemberg found favor with the audience.

This concert also carried a further fea-  
ture in marking the tenth anniversary of  
Theodore Hemberger's conductorship. It  
was, therefore, a well warranted mark of  
respect shown to this able director by hav-  
ing given his symphonic poem—"Hyördis"  
—and symphonic waltz—"A Saturday  
Night in Fidulitas"—places of prominence  
on the program. In these compositions  
Mr. Hemberger displays a complete under-  
standing of the demands of modern instru-  
mentation, and in the set of symphonic  
waltzes he seems to revel in a Richard  
Strauss-like flow of melody, peculiar  
rhythmic figuration rippling in a jolly man-  
ner from the woodwind and the strings  
supplying a happy lilt, all of which depict  
the exuberant subject in an excellent way.

F. C. B.

## WINS MAX BRUCH'S THANKS

Lillian Wiesike Congratulated by Com-  
poser for Singing in Mass

Lillian Wiesike, who is to be introduced  
to the American music-loving public this  
season, was one of the soloists at the open-  
ing concert of the Philharmonic Chorus, in  
Berlin, Germany, under the direction of  
Professor Ochs. The work in which she  
assisted was the "Fragments of a Mass"  
by Dr. Max Bruch. Her clear, well-trained  
soprano lent impressiveness to the beauti-  
ful *Adagio* with which the Sanctus opens.  
After the concert the composer congratulated  
Miss Wiesike most heartily, saying  
that he had never before heard his work  
so well done.

Miss Wiesike was the soprano in the  
performance of "The Messiah" given at  
Garrison Church by the Oratorio Society.  
This is a work in which Miss Wiesike has  
won special honors, as it is eminently well  
calculated to disclose the most distinctive  
qualities of her voice and musicianship.

Arthur Foote and Mrs. Rice Honored by  
Boston Music Lovers Club

BOSTON, Nov. 22.—Mrs. Alice Bates Rice,  
soprano, and Arthur Foote, the eminent  
composer, were the guests of honor at the  
first meeting this season of the Music  
Lovers' Club, which was held in Hunting-  
ton Chambers Hall, Boston, on Monday  
morning, November 3. Mrs. Rice and Mr.  
Foote presented several of the latter's com-  
positions. The remainder of the program  
was given by Hazel Clark, violinist, and  
Gladys Berry, cellist, with Mme. Edith  
Noyes Greene, the founder of this club, at  
the piano. The meeting was most success-  
ful, with over 300 in attendance.

W. H. L.

## Season of Canadian Opera for Denver

DENVER, Nov. 19.—The National Grand  
Opera Company of Canada will appear in  
the Denver Auditorium on February 16, 17  
and 18. Nothing definite is yet known  
about the expected visit of the Chicago  
Grand Opera Company, but more than  
likely we shall also have a few perform-  
ances by that organization. J. C. W.



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## No Special Standard of Morals on the Stage, Says Mme. Edvina

**Popular Soprano Declares the Opera Singer Need Observe No Course of Conduct Other Than Does the Wife of a Merchant—She Discusses Her New Rôles and Throws New Lights on "Madam Butterfly"**

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, November 24, 1913.

MME. MARIE LOUISE EDVINA had returned to Boston, ascertained the hour of the first rehearsal that afternoon at the Boston Opera House, lunched, and was ready to interview. She had had a perfectly terrible trip over. She had rested a little during the Summer and had enjoyed her most successful season, thus far, at Covent Garden. She had sung, among other rôles, that of *Mélisande*, with the scenery which is a reproduction of the Opéra Comique scenery, and under the bâton of André Caplet. And she sang as *Tosca*, and afterward Mr. Gatti, who was there, and also Mr. Polacco, who had conducted, came back and complimented her highly.

### Her Idea of "Mme. Butterfly"

Mme. Edvina has added another rôle to her repertoire—that of *Mme. Butterfly*—or is adding it, since, having memorized text, music, entrances, etc., she is only at the beginning of her work. She is also thinking of taking up the rôle of *Marguerite* in Boito's "Mefistofele." She will sing as Gounod's *Marguerite* on the second night of the Boston season before these words see the light. "But *Marguerite* is rather a doll, is she not? I suppose they will like it. They always like what interests you



—Photo by Marceau.

Marie Louise Edvina, the Noted Soprano of the Boston Opera Company

least. That 'Faust' affair—it was not very subtle, was it?"

A wonderful conversationalist, Mme. Edvina! She listens in such a manner that you depart with the thought, "What a wonderful talker that woman is!" But she did talk part of the time. She talked, for instance, of her composition of *Mme. Butterfly*. "Just how far I shall dare to go contrary to tradition, I don't know. Some little things must be changed, anyhow. That absurd way they have of walking with their toes turned inward. Japanese do not walk like that, nor do they stoop as though they were carrying a caravan on their backs. They have, I admit, a rather curious manner of moving about, principally due to the fact that they move the foot along the ground rather than lift it, but that is not at all the simpering gait they show you when they do Puccini's opera. In the street they wear adorable sandals, and they take them off when they come in. It is bad form to keep on your footwear in the house. The floors are so smooth, but they scratch so easily! But of course one doesn't like to think of the splinters one would collect on the stage of an opera house.

"But one would like to be as natural as possible. There is local color in the music. Why not as much local color as we can get on the stage? Yes, I know that it's Italian music. But Puccini has done more than use those little scraps of Japanese melody. He has used them in a Japanese manner. Let us be as Japanese as we can. I will admit that the exact definition of the Japanese manner is becoming more a matter of difficulty. They are so unfortunately imitative, and are so susceptible to outside influences. The Chinese are the creative people. The Japanese are becoming Americanized. Fortunately, they can't Americanize their natural geography. That is so marvelous. It is all small. Their greatest mountain would be a hill by the side of the great ranges of the world. The people are small, in exact proportion to their surroundings. There are the little trees, the little houses—everything is so

different from what the individual untravelled in Japan can conceive that the very matter of perspective, of all proportions and relations of size, distance, and so on, seem changed. The Japanese art is more than a wholly conventional idiom. It has a real origin in the way Japanese nature looks to the eye, and the 'atmosphere' of a picture by a real artist of Japan is the atmosphere of the nature around him. But it is becoming so Americanized! Such a pity! What will be left of Japan twenty years from to-day? I say it is a pity, not on account of American influence especially, but simply because of all things the saddest is to see a nation forget itself. These manufacturers! Well, there are better things to talk about."

### Her Opinions of Sister Artists

She talked about Mme. Destinn's *Butterfly*, and of Mme. Destinn's vocal art, which is to her well-nigh incomparable. She was surprisingly—I say, surprisingly, as those who have had no communion with the opera singer of average intelligence and ambition might realize if they could appreciate the psychology of those singular beings—she was, then, surprisingly appreciative of the art of many singers, such as Miss Mary Garden, whose *Thais* of the latter scenes of the opera is to Mme. Edvina a miracle of creative interpretation. She discussed as one who had been in the audience rather than on the stage the art of various singers with whom she has taken leading rôles. Her comment was shrewd and appreciative, never characterized by that species of damn-with-faint-praise or direct invective with which more than one of Mme. Edvina's sisters will regale your journalistic ear. "It is true that she has a waist-line, but can she sing?" etc. Unfortunately, Mme. Edvina will not allow me to publish comment of hers which would not dishearten, but gratify her colleagues, and which would prove of value and interest to the curious reader.

But in discussing a certain distinguished collaborator—"You know, there's one thing that the critic in his chair can hardly realize or be expected to realize. That is, the incredible difference that it makes in your performance if those who are with you are really clever. You can hardly imagine the different sensation. This even applies to minor people in the cast. Now, for instance, in 'The Jewels,' which we open with, there is one little man there on the stage, with whom I have perhaps three words, who always comforts me. He is always right there, whatever may happen. If I suddenly decide to do something differently than the last time, I know that he will understand without a word, and be right where I want him. When you have in your cast other principals who thoroughly understand you and one another, then you really surprise yourself. You are another person. Then there is really creative performance. You live it there on the stage, together. Next morning the papers tell how pleasant it all was. If they only knew. IF THEY ONLY KNEW, how often your 'business,' thought out a season ago, may be entirely spoiled in its effect, and your whole act ruined in a moment. IF THEY ONLY KNEW—" Mme. Edvina made a gesture which reminded one pathetically of dear Rudyard Kipling, and the individual who could never know, and could never by any possible means be made to understand.

### Immorality on the Stage

And then—"Immorality on the stage. Immorality on the stage, my dear man, is exactly equivalent to immorality anywhere else. Certain conditions which necessarily obtain on the stage may conduce to more

than ordinary freedom of conduct on the part of various individuals. But so far as I have been able to discover, the individual 'on the stage' conducts himself according to his ideas of right and wrong, and his strength of character, exactly as he does in other walks of life, and the mistaken and unfortunate theory, on the part of those not so well acquainted with conditions as they should be to deliver a sound opinion, that an artist, especially if she is a woman, will find it almost a necessity to change standards, is not founded upon fact. I have yet to find the opera house where it is necessary for any woman to observe another course of conduct than she might follow if she were the wife of a merchant, unless she chose."

Mme. Edvina discussed some of her rôles, and also the critics. She has appeared in Boston in many widely divergent parts. She was first seen in this country as *Antonia* in "The Tales of Hoffmann"; she then appeared as *Louise*; then as *Mélisande*, in Debussy's opera; then as *Maliella*; then as *Tosca*. Her *Marguerite* and *Mme. Butterfly* will add two more rôles, not less individual in their nature. Her *Antonia* was unusual in this; that the heroine then appeared less as the dreaming and somewhat anemic figure of tradition than as a girl in consumption, feverish with dreams and ardent with a passion for Hoffmann that a more healthy character might not have displayed. Such appeared to be the meaning of Mme. Edvina's conception. Her *Louise* was an "amoureuse," whose lover was Paris, to whom *Julien* was only another impersonation of the beautiful and terrible city. O. D.

### IF WAGNER CAME BACK

Critic Finck Divines What He Would Think of Present-Day Operas

Religious circles were absorbed some years ago in a discussion of what would happen "if Christ came to Chicago," and Henry T. Finck has started a kindred train of conjecture by his divination of the impression which the music world of to-day would have upon the "musical messiah" of the last century, as contained in an article entitled "If Richard Wagner Came Back," in the *Century*.

"What would Wagner say about the operas composed since his death?" asks the noted critic. "Of all of them he would, I believe, like best Humperdinck's 'Königskinder,' which, while written entirely in his own style, nevertheless is charmingly original in its melodies. He would certainly not admire the operas of Richard Strauss, partly because of their repulsive subjects, partly because of the violence they do to the human voice, but chiefly because this composer too often uses his large orchestral apparatus to hide his poverty of invention.

"On the other hand, he would be likely to denounce Debussy for his boycotting of melody in 'Pelléas et Mélisande' and for his neglect of modern orchestral means of expression. Turning to Italy, he would smile at the two short operas of Mascagni and Leoncavallo, which, when first launched were supposed to have dethroned him. Possibly he might admire Puccini's 'Madama Butterfly' and the last act of 'Tosca.' In any case, he could not but feel flattered on noting how, after his death, Verdi, who was born in the same year as himself but lived nineteen years longer, followed his methods in 'Otello' and 'Falstaff.'"

Wolf-Ferrari has now completed another opera, entitled "Honi Soit," based on the story of a garter in the Italian colony in Paris.

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New York, November 29, 1913

## NOT PLEADING FOR "NATIONALISM IN MUSIC"

From some communications which we have received, but more particularly from reviews in prominent publications of the propaganda which the editor of MUSICAL AMERICA is making in leading cities of the country, it would appear that there is a misapprehension in the minds of many as to his purpose.

An instance of this is taken from an appreciative editorial on our editor's work, which appeared in the *Deutsche Correspondent*, the leading German paper of Baltimore, in which, in reviewing Mr. Freund's address last week before the Peabody Conservatory of Music, it stated that a striking feature was the modern cry, "America for Americans in music."

If there is one thing which Mr. Freund has endeavored to make absolutely clear in his addresses, it is that he is not pleading for "nationalism in music." Music is an art, and especially in this country, the home of all nationalities, its recognition should be on the broadest possible plane, just as the national taste in music should be of the most broadminded and catholic character.

Our editor is out to plead for the recognition of American composers, singers, players, teachers, indeed for all working in the field of music in this country, when their work is of tested value and especially is he pleading for a removal of the ridiculous prejudices against everything American in music simply because it is American.

He presents facts to prove that this prejudice rests on ignorance. He is out, also, to combat the absurd craze that exists in this country for everything foreign in the way of imported artists, even when such artists have long ceased to be up to their own standard, even when some of them are barely shadows of their former selves.

He shows how the hundreds of thousands of dollars expended every season to hear such personages is taken directly from the support of endeavors of the most worthy local musicians, and especially of our own American traveling musicians, of whatever nationality they may be.

The enthusiastic response which Mr. Freund is receiving not only from the auditors he addresses, but

from the press, shows that the time has arrived, as he says, for the declaration of our artistic, and especially of our musical, independence, so that we shall strike out for ourselves and realize that we already have attained a high degree of musical intelligence and culture in this country, and that, with the wonderful progress that has been made within the last generation, it will not be long before the term "American" in all that pertains to music, will be a recommendation instead of cause for reproach or even ridicule.

## THE CASE OF PADEREWSKI AND YSAYE

The critical reviews in MUSICAL AMERICA of Mr. Paderewski's opening concerts in New York, and the comment of "Mephisto," not only of Mr. Paderewski's work, but of that, during last season, of Mr. Ysaye, have called forth considerable response from subscribers and readers of this paper.

The general tone of the articles which appeared in MUSICAL AMERICA was to the effect that both the artists referred to are no longer up to their own standard of past years, and from that the argument was deduced that the time has come when we should no longer encourage foreign artists who come to this country, rather in a spirit of commercialism, than anything else, especially when, by doing so, younger talent of merit, American as well as foreign, can barely secure any recognition whatever.

Among the communications from subscribers and readers of MUSICAL AMERICA, some have indignantly protested against the criticism of Mr. Paderewski, but we notice that such protests have come, in the majority of cases, from those who have not heard him, as yet, this season.

However, without referring to the fact that the most prominent critics, not only in New York, but in Boston, have voiced practically the same opinion as that expressed in MUSICAL AMERICA, we are glad to be able to say that the great majority of communications we have received come from those who support our contention. Indeed, some of the writers go so far as to express their extreme satisfaction that a musical paper has finally had the courage to tell the truth!

Because Mr. Paderewski was once a great artist, because he no doubt is still one of the most interesting personages in the world of music (for all of which, by the by, he has received the most magnificent reward ever accorded any virtuoso) is that any reason why we should continue to pay five dollars a seat to hear him, wait forty minutes till he chooses to begin his recital, and then hear some piano pounding which, if any artist of less renown did it, would not be tolerated?

Because Mr. Ysaye, another case in point, is an artist of distinction and renown, and in former years has given performances which deserved the highest eulogium, is that any reason why we should pay a big price to-day to hear him scratch through a concerto with as much indifference to the composer's intention as he exhibits for his audience?

The editors of MUSICAL AMERICA are rejoiced to know that if their statements have excited some hostile comment, they have the approval of the majority of its readers.

## MATHILDE MARCHESI

Lovers of good singing have reason to lament the death in London last week of Mme. Mathilde Marchesi, who may justly be termed one of the few truly great teachers of the art of *bel canto*.

As in the case of other noted personages whose reputation has been that of leaders in their profession, Mme. Marchesi was subjected to the antagonism of those who claimed that she was only fortunate in having exceptionally gifted pupils, whose work before the public, they contended, brought her to a conspicuous position in the world of music. But the work which the veteran teacher completed a few years ago stands unshaken. Singers of the rank of Gerster, Melba, Eames, have credited her with having done for them what the great teacher must do for every pupil. The foremost authorities on the art of singing have repeatedly proclaimed her method one of indisputable excellence. In a measure it was not her method so much as it was her conception and interpretation of the old Italian art of *bel canto* as it was imparted to her in Paris in her early student days by the illustrious Garcia.

And let it not be forgotten by those who claim at all times that only the Italians understand the art of singing that the late Marchesi was a German—born Mathilde Graumann—in Frankfurt-on-the-Main.

### Query:

Maggie, do we get it right  
When our tongues pronounce you "Tight?"  
Or does lancy seem too flighty  
When we rhyme your name with "nightie?"  
Neither one of these, you state?  
Then perhaps it sounds like "Tait,"  
Or there may be reasons weighty  
For the dissyllabic "Tey-te."

—F. M. in the New York Sun.

## PERSONALITIES



Emmy Destinn in the Lion's Den

Emmy Destinn received a record fee for her widely exploited appearance in the lion's cage in Berlin for the movies. The film company paid her \$12,500, or the equivalent to \$250 per minute, for singing one aria from "Mignon." They also insured her for \$125,000 against death or injury.

**Damrosch**—Walter Damrosch was elected at the last regular meeting of the board of governors to succeed David Bispham as president of the Musicians' Club of New York.

**Bardsley**—John Bardsley, one of the English tenors from Covent Garden, and now a member of the Century Opera Company, of New York, is very proud of a little newcomer in his home, a son born November 19.

**Caruso**—To insure privacy during his leisure hours away from the Metropolitan Opera House, Enrico Caruso has engaged the whole ninth floor of the Knickerbocker Hotel, sixteen rooms. One secretary, two valets and his private tailor are established there with him.

**Chenal**—One of the chief charms of Martha Chenal, Oscar Hammerstein's new star, is declared by the *New York American* to be her figure, which is to be revealed frankly in "Aphrodite." Says this paper: "Mary Garden's back will still have its admirers, but it will not in the future be the only back."

**Cassuto**—Ada Cassuto, the new Italian prima donna of the Canadian opera, is of a very nervous temperament, and at her first appearance as *Gioconda* in Rome she plunged that unfortunate heroine's dagger into her throat with such vigor that she was in the hospital for months and still bears an indelible scar.

**Melba**—"I make a hundred dollars every month from the milk alone on my farm." So Mme. Melba describes one phase of her farming activity at Lilyvale, Australia. "I raise vegetables," she continues, "and lots of times I have dug potatoes. Besides, I have some shops in Melbourne, where I sell furniture to the emigrants."

**Teyte**—Maggie Teyte recently confessed to a Duluth *News-Tribune* interviewer: "Your America gives me varying impressions. It's a wonderful country, but I don't like your Goddess of Liberty—she looks too much like a crossing policeman putting up his hand to halt newcomers. But she's very wonderful to the thousands of poor immigrants."

**Gluck**—Alma Gluck is about concluding her ten months' work with Mme. Sembrich at Nice, and on the 18th of November left for London, where she was heard with the London Symphony Orchestra under the direction of Landon Ronald November 22. Before sailing from Europe, at the end of the month, Miss Gluck was scheduled for another of the great concerts in Royal Albert Hall, in which she first captivated the London public.

**Peterson**—May Esther Peterson, the American coloratura soprano, who made a remarkable success in "Lakmé" at her debut in Paris, has been lionized at her every succeeding appearance in this opera. Her next rôle will probably be *Manon*. Further testimony to the favor Miss Peterson has won is contained in the fact that she has been engaged for one of the twelve concerts by the Philharmonic Society, at which other soloists are Ysaye, Kreisler and Kubelik.

**Gittelson**—The performances of the youthful American violinist, Frank Gittelson, are being watched with interest all over the Continent. A Bohemian newspaper says: "It is worth while to make the acquaintance of Frank Gittelson," and a musical paper in Nice remarks, tersely: "Frank Gittelson—remember this name well. It will be talked about." It is interesting to note that Mr. Gittelson is received in the larger cities with even greater warmth, if possible, than in the provinces.



## "ROSENKAVALIER" TO BE HEARD DEC. 9

Cast for American Première at  
Metropolitan Announced by  
Gatti-Casazza

December 9 has been fixed by General Manager Gatti-Casazza as the date for the first American performance, at the Metropolitan Opera House, of Richard Strauss's comic opera, "Der Rosenkavalier," which had its original production in Dresden in January, 1911. The Metropolitan première will be outside of the regular subscription series.

A circular mailed to the opera subscribers by the management says that in view of the great interest attached to the production and the large demand for seats, the management deems it proper that the subscribing patrons of the house should have an opportunity to purchase seats in advance of the general public. The prices for the première will be as follows: Orchestra and orchestra circle, \$10; dress circle, \$5; balcony, \$3.50 and \$3; family circle, \$3 and \$2.

Rehearsals have been in progress under the direction of Alfred Hertz since October 13. The scenery is by Kautsky of Berlin. The cast follows:

The Marchioness.....Frieda Hempel  
Baron Ochs.....Otto Goritz  
Octavian (The Rosenkavalier).....Margaret Ober  
Faninal.....Hermann Weil  
Sophie.....Anna Case  
Marianne.....Rita Fornia  
Vaizachi.....Albert Reiss  
Annina.....Marie Mattfeld  
Police Commissioner.....Carl Schlegel  
Major Donno.....Pietro Audisto  
Master of Ceremonies.....Lambert Murphy  
A notary.....Basil Ruysdael  
An innkeeper.....Julius Bayer  
A singer.....Carl Jörn  
A hairdresser.....Julius Bayer  
Three noble orphans.....  
    { Louise Cox  
    { Rosina Van Dyck  
    { Sophie Braslau  
A dressmaker.....Jeanne Maubourg  
A flunky.....Ludwig Burgstaller  
A little negro.....Ruth Weinstein  
Alfred Hertz will conduct.

### RECITALS IN LONDON

Mr. and Mrs. York Bowen in Joint Performance—Plea for Songs in English

LONDON, Nov. 15.—The joint appearance at Aeolian Hall of Mr. and Mrs. York Bowen for a song and pianoforte recital on Wednesday constituted perhaps one of the most varied of recent recital programs. Rachmaninoff's Prelude in G Minor, Fantasia, by A. C. Mackenzie and Schumann's Carnival formed the principal piano portion, contributed by Mr. York Bowen, while his wife was responsible for the vocal part, composed of Grieg, Brahms and Richard Strauss *lieder*, with compositions in English by her husband. As a pianist York Bowen has his limits, as the Schumann piece exemplified, though as an accompanist to his wife's songs he was all that could be desired.

Frederic de Lava at Steinway Hall made a powerful plea for the cause of English in song. Like so many other vocal authorities, he, too, contended that the present backward position of English as a singing language was due to want of attention to vowel sounds. With the co-operation of his wife, he made a commendable effort to support his theory by examples and recitations.

The Smallwood Metcalfe Choir was heard at Queen's Hall Wednesday. Madrigal singing no longer has the popularity it formerly commanded, but that done by his choir was of a character to dispel the idea that such singing cannot be both artistic and highly entertaining. A group by Purcell, John Farmer and Henry Leslie and a novelty in the form of a six-part setting by Gilbert Alcock of Tennyson's "The Splendor Falls on Castle Walls" were probably the best appreciated by the audience.

F. J. T.

Eleven Varied rôles for Henri Scott with Chicago Opera

Operatically, this season bids fair to be one of the most active in the career of the popular American basso, Henri Scott. Since the opening of the Chicago Opera

Company in Philadelphia on November 3, Mr. Scott has sung the following rôles: *Basilio* in "The Barber of Seville"; *Ramfis* in "Aida," *Ashby* in the "Girl of the Golden West," the *Third Romeo* in "Christoforo Colombo," *Alvise* in "La Gioconda," *Hunding* in "Die Walküre" and *Don Francisco* in "Natoma." Mr. Scott is also billed to sing *Mephistopheles* in "Faust," *Plunkett* in "Martha," *King Henry* in "Lohengrin" and *King Marke* in "Tristan." In the two seasons during which Mr. Scott has been with the Chicago Opera Company, his versatility has warranted the management in entrusting to him so many rôles of absolutely different character.

### MEDAL TO GRISWOLD CONVEYS GRATITUDE OF GERMAN KAISER



Medal Presented to Putnam Griswold in Recognition of His Performance Last Spring at the Berlin Royal Opera Celebration in Connection with the Marriage of the Kaiser's Daughter

When Putnam Griswold, the American basso of the Metropolitan Opera House, was accorded the marked distinction of singing last Spring at the Berlin Royal Opera in the special performance of "Lohengrin" given in honor of the wedding of the Kaiser's daughter, he was warmly complimented by the Emperor for his fine performance. Imperial pleasure in his singing on that occasion has now taken tangible form in the medal shown above which was sent to Mr. Griswold in New York and received here last week. The portraits on the medal are of the Kaiser's daughter, Princess Victoria Louise, and her husband, Prince Ernst August of Cumberland. Mr. Griswold's appearance in the cast at the performance in question was at the special request of the Kaiser.

French Pianist Wins Berlin Approval

BERLIN, Nov. 10.—Edouard Risler, the popular French pianist, just heard here, is an interesting personage. His conceptions are free—often in the manner of an improvisation—and he has a sense of discrimination that holds his interpretations within the bounds of the artistic, though there may have been an exception noted in extended *forte* passages. His Beethoven is individual and, generally speaking, convincing. Exquisite were his interpretations of the Schumann "Scenes of Childhood." Risler is positively eloquent in his mood portrayal of the romantic school. This pianist will be heard in recital ten times in Berlin during the present season.

O. P. J.

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### CONCERTS TO ILLUSTRATE USE OF INSTRUMENTS

Kathleen Parlow Soloist at First of  
Damrosch Programs for Young  
People

Kathleen Parlow made her third appearance in New York within one week when she was soloist at the first concert of the Symphony Concerts for Young People given by Walter Damrosch and the New York Symphony Orchestra at Carnegie Hall on last Saturday afternoon.

Conductor Damrosch repeated the program which he had played the week previous in Brooklyn. His scheme for these concerts this year is an exposition of the various orchestral instruments for the young persons who attend these concerts. Saint-Saëns's "Le Rouet d'Omphale" was chosen to illustrate the oboe, while Beethoven's Trio for Oboe, Clarinet and English Horn, admirably played by Messrs. Labate, Langenus and Addimando, showed the three wind instruments employed with much charm by a master of their possibilities.

Miss Parlow repeated the fine performance of the Bruch D Minor Concerto which she had played the Sunday before as soloist with the Symphony Society. In her playing of the work her exceptional technique, her large and individual tone, even and round in texture, had full play. She was applauded to the echo and obliged to return to the platform numerous times to bow her acknowledgments.

The explanatory remarks of Mr. Damrosch, illustrated at the piano, were in his usual brilliant and entertaining manner. Miss Parlow's performance was a fine example, said the conductor, of what the violin could be made to do under skilled hands. As an example of the viola the "Procession of the Pilgrims" from Berlioz's "Harold" Symphony was played, Hans Weissmann playing the solo part. Enesco's "Roumanian Rhapsody, No. 1," closed the program.

A. W. K.

Thomas Beecham Branching Out Into  
New Operatic Activities

LONDON, Nov. 15.—Thomas Beecham's operatic activities in the north of England are apparently not yet terminated. It is reported that the indefatigable conductor

and impresario has a scheme for a month of opera in Manchester on a co-operative basis—the city guaranteeing one £5,000 and he the other. Mr. Beecham is also said to have in mind the building of a new opera house in London. He is soon to give a season of opera at Covent Garden.

F. J. T.

### RECIPROCITY IN MUSIC

Russia and America Interchange of  
Programs Idea of New Society

Reciprocity in music between the United States and Russia is proposed by the Russian Musical Society, which is being organized by music lovers in this city. The first meeting of the society will be held on Sunday, November 30, at five o'clock at the studio of Mrs. Schupp, 344 West Seventy-second Street.

The best music, especially vocal, produced by Russia will be interpreted by concerts in this country at first and then later the best of American music is to be given in Russia by artists engaged by the society, who will visit the Czar's country, primarily for the purpose of correcting there the impression that American music is wholly rag-time.

At present Constance Purdy, of No. 400 Riverside Drive is acting as secretary of the society. Miss Purdy is the American contralto, who has been winning distinction for herself by giving recitals, in which she has sung in the original tongue many Russian songs previously unheard in this country.

Vera Kaplun-Aronson, Pianist, Makes  
Berlin Début

BERLIN, Nov. 10.—Vera Kaplun-Aronson, pianist made her début before a Berlin audience with three concertos (Mozart's A Major, Chopin's F Minor and Saint-Saëns's G Minor) on November 8 in Beethoven Hall with the Philharmonic Orchestra. The size and character of the audience bore convincing testimony to the widespread interest regarding Mme. Kaplun-Aronson's appearance, and the verdict of the evening was most favorable. Few are the secrets of the pianistic art not represented in Mme. Kaplun-Aronson's equipment.

O. P. J.

Whitney Mockridge, the Canadian tenor, has moved from London to Berlin, where he recently gave a recital.



## BERLIN HEARING FOR AMERICAN COMPOSER

**Cantata by Fickenschner Wins Praise though Presented Under Difficulties**

BERLIN, Nov. 14.—The work of an American composer, Arthur Fickenschner, of Los Angeles, was given a first public hearing under none too favorable auspices on Friday last in the concert hall of the Royal High School of Music in connection with the concert of the Klara Krause Female Chorus, under the conductorship of the founder of the society. Fickenschner's "The Blue Chamber," a cantata adapted to William Morris's mythical-fantastic poem, was appreciated by many, while to others it was not sufficiently comprehensible.

The composition, written for female chorus, soprano, contralto and tenor solo and a solo quartet, really possesses many valuable features, melodically, instrumentally and with regard to its form. All things considered, Mr. Fickenschner is a composer governed by the highest artistic ideals, equipped with extraordinary executive ability and possessing a facile hand for effective modulation, although here somewhat greater freedom might render his real worth as a composer more conspicuous to the general public. Much as we dislike to use the word it must be admitted that he is considerable of an impressionist.

It will be keenly interesting to watch the further development of Fickenschner, especially when his meritorious products are given the hearing they deserve, i. e., through a better medium than the instrumental and vocal apparatus of Friday evening with its untrained chorus of female voices, an unmusical tenor and a throaty

contralto. Among such surroundings the splendid style of singing of the solo soprano, Edith Cruzan-Fickenschner, was one of the most gratifying features of the evening.

The composer conducted his work with considerable circumspection and aptitude, and if the Blüthner Orchestra did not always respond readily and effectively the blame must be laid partly on the orchestra itself and to a large degree upon insufficiency of rehearsal.

Of the rest of the concert we prefer to say nothing. We believe that Frau Klara Krause herself is only too likely to prove the aptitude of women as conductors. But she should really sift her chorus and try to secure first and second voices that have received some training. O. P. JACOB.

## BACHAUS A FINER ARTIST THAN EVER

**Pianist Makes His Season's Début in New York—Masterful Beethoven Playing**

One of the finest exhibitions of the pianistic art which the present season, rich in pianists, has brought forth, was the recital given by Wilhelm Bachaus, the German pianist, at Aeolian Hall, New York, on Wednesday afternoon, November 19, when an audience of considerable numbers gathered to hear him.

When the German pianist first appeared here, two seasons ago, playing Beethoven's "Emperor" Concerto as soloist with the Symphony Society of New York, the present writer likened his playing to that of d'Albert and Reisenauer, two of the most formidable exponents of Beethoven in the last half century. So individual has Mr. Bachaus's work become in the time he has been away from us that it is now impossible to liken his work to that of anyone else. His performance last Wednesday afternoon ranks him among the elect of living pianists. It is piano-playing that concerns itself first with the musical value of the compositions chosen for performance—quite as should be done—and later with matters technical.

The pianist gave a reading of Beethoven's C Minor Sonata, op. 111, in which every nuance was carefully looked after. Such Beethoven playing is rarely heard, for Mr. Bachaus gives his Beethoven a vital interest for an audience in 1913, while preserving completely the spirit of the "Master of Bonn." Schubert's infrequently played "Wanderer" Fantasie was superbly done.

When Mr. Bachaus reached his Chopin group, the A Flat Waltz, op. 34, three of the Etudes, as many Mazurkas, the Nocturne, op. 55, No. 2, the so-called "Military" Polonaise and the C Sharp Minor Scherzo, he demonstrated beyond a possible doubt how to play healthily the music of the greatest composer for the piano. For some reason or other the public likes to think that in order to play Chopin one must do so in a timeless, sentimental, and generally sickly manner. The idea is quite as erroneous as the theory that "only a Pole can play Chopin." Mr. Bachaus's Chopin is sane, fresh, manly, sometimes heroic and always a delight to listen to.

There followed as a closing piece Liszt's Twelfth Hungarian Rhapsody and some encores. Technically there are but one or two pianists to-day who can enter the lists with Mr. Bachaus. He bids fair to become one of the idols of American concert-goers. A. W. K.

### Franz von Vecsey Reappears in Berlin

BERLIN, Nov. 10.—Franz von Vecsey reappeared on the concert horizon in Beethoven Hall, Thursday, and found the local public quite as loyal and appreciative as in the past. Vecsey's style is sane, his tone warm, and he seeks to keep his technical prowess in the background—perhaps too much so, as an exaggerated technical control may easily lead to the checking of natural temperament. Vecsey played the Bach E Major Concerto, the Beethoven D Major and the Lalo "Spanish" Symphony. O. P. J.

## NEW REGER SUITE GIVEN BY STRANSKY

**German Composer's Op. 130 Has First American Hearing—Kramer Philharmonic Soloist**

Josef Stransky produced one of the worthiest novelties heard in New York in several years when at the last pair of Philharmonic concerts on Thursday evening and Friday afternoon of last week he performed for the first time in America Max



Leopold Kramer, New Philharmonic Concertmaster

Reger's Op. 130, "A Ballet Suite," which the noted German composer has dedicated to him.

The suite is in six short movements: I. "Entrée," II. "Colombine," III. "Harlequin," IV. "Pierrot et Pierrette," V. "Valse d'Amour," VI. "Finale," movements which are as different from what musicians know as Reger in music as can be imagined.

They show the new Reger at work, the Reger who last year had a hearing in his "Romantische Suite." It is interesting to note that this new work breathes a phase of romanticism different from that of the suite just named. Smaller in conception it is equally masterly and won its way into the audience's favor at once. There are Tristanesque moments in it, in the "Colombine" and "Pierrot et Pierrette," in which latter Cellist Schulz and Oboist De Angelis had fine solo bits which they played admirably. Reger's addiction since a year or two ago to the "whole-tonism" of modern France came to light again in the "Harlequin," while the typically Viennese "Valse d'Amour" was so heartily applauded that nothing remained for the conductor but to repeat it, an unusual proceeding at Thursday evening Philharmonic concerts.

To Conductor Stransky must go the credit for the unquestionable success of the Reger work, for he conducted it *con amore*, having trained his men so that every nuance was brought out. Equally notable was his reading of Tchaikowsky's Fourth Symphony, one of the most emotionally convincing ever heard in New York.

Interest also attached to the début of Leopold Kramer, the new concertmaster of the orchestra, who performed the Second Concerto in D Minor of Max Bruch. Mr. Kramer had given an exhibition of his powers in the solo violin passages of Strauss's "Ein Heldenleben" the week before. He justified on this occasion the esteem in which he has been held in the Middle West for many years, his performance being that of a finely schooled violinist, the possessor of a facile technic and a round singing tone. Only in the matter of his high tones, which he was prone to hurry over and in the passage at the close of the first movement, which he played detached instead of *legato*, was there room for criticism. He was recalled repeatedly.

The Overture to Mozart's "Marriage of Figaro" was the opening number and was played with fine Mozartean grace, showing the conductor equally at home in *roccoco* music as in the bigger and more subjective music of modern composers. A. W. K.

### Italian Tenor of Metropolitan Makes Début in Brooklyn

Marked by the American début of an Italian tenor, Italo Cristalli, the Metropolitan Opera Company's season of Saturday night performances at the Brooklyn Academy of Music began November 22, with a performance of "La Bohème" before a large audience. Miss Bori was the *Mimi* and Mr. Cristalli sang *Rodolfo*. There was liberal applause.

### Slezak Thrills Berlin Audience

BERLIN, Nov. 14.—Lee Slezak's song recital in the Concert Hall of the Royal High School of Music resulted in one of the most flattering demonstrations ever accorded any singer in Berlin. The richness of the tenor's tone, his luscious *pianissimo*, the thrilling timbre of his upper notes, especially in *forte*, and the exquisite taste of his renditions aroused the house to a high stage of enthusiasm. O. P. J.

In the first meeting for this season of the American Music and Art Society in

Denver, November 6, the program included Schubert's Quintet, op. 114, played by Mrs. Smissaert, piano; Dr. Dworzak, violin; Fritz Thies, viola; George Harver, Jr., cello, and Charles T. West, bass, a group of five songs, sung by Mrs. Marie Schley Bren-Kaus, and a one-act comedy, Lady Gregory's "The Workhouse Ward."

Raoul Gunsbourg's new opera "Venise" is to have its première at the Théâtre de la Monnaie in Brussels, with Marie Kousnietzoff and Charles Rousselière in the leading rôles.

Mrs. Bessie Dade Hughes, contralto, and Lawrence Kilbourne Whipp, organist, Denver musicians, joined forces in a recent recital in that city.

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## NEW LOS ANGELES ORCHESTRA HEARD

**Tandler Does Wonders with Re-constructed Symphony Society — a Novelty by Sibelius**

LOS ANGELES, CAL., Nov. 16.—The new Los Angeles Symphony Orchestra made its bow to the public Friday afternoon in a public rehearsal, followed Saturday night by its first formal concert. But as a matter of fact, the audience was larger and more representative of the musical portion of the Los Angeles public at the rehearsal than at the concert.

Mr. Tandler took hold of the orchestral project under difficulties. Harley Hamilton and L. E. Behymer had resigned. A good portion of the board of directors resigned. Finances and prospects were chaotic. Not to speak now of the financing of the orchestra, when it became possible to continue the project, Mr. Tandler took hold of the artistic side of the matter with all energy and assembled a band of seventy performers with Siegmund Beel as concertmaster.

At its first two performances the orchestra proved itself to be the best drilled and most accurate body of players yet gathered here. Many of the men had had years of drill with Harley Hamilton and were thus ready for the younger and more fiery conductor. With still greater time for cooperation the orchestra will gain in responsiveness, in resiliency, so to speak. There was a little nervousness at the rehearsal, more rigidity; but in the following concert a feeling of certainty produced more brilliant results.

Mr. Tandler conducted without notes. He is enthusiastic, virile, flexible, without being spectacular in his poses. He is there to get results; he gets them without unnecessary gesticulation. In all, this was a day of personal triumph for the young conductor.

The program contained the "Dedication

of the House" Overture, Beethoven; the "Unfinished" Symphony, Schubert; the "Historical Scenes," Sibelius, and the "Meistersinger" Prelude, Wagner. While the "Meistersinger" Prelude was given a glorious performance the main interest

times episodic in the extreme, and again there is flowing melody. To the uninitiated it must seem a complicated example of how often a composer can change his mind. The composer passes from one beauty to another, not stopping more than



Conductor Adolf Tandler and a Part of the Reorganized Los Angeles Symphony Orchestra

centered in the Sibelius number, both because this was its initial appearance in the country and because of its marked peculiarities of orchestration. Sibelius is at

to taste the sweets at any one point. There is plenty of dissonance, yet all of it is happily resolved and the orchestral color is beautiful. W. F. G.

### HOW TO BEHAVE IN GIVING A CONCERT

[Louis C. Elson in Musical Observer]

First.—The entrance of the artist should be quiet and dignified. It is customary to enter on one's feet. To enter walking upon the hands would excite remark, particularly in the case of lady performers.

Second.—Smile at the audience. This need not be a wildly mirthful smile, but can be effected merely by drawing the upper lip up and lower lip down, so that the teeth are fully exposed and even part of the gums.

Third.—Do not move slowly when it comes to catching an encore. Sometimes the applause dies down very quickly. The best way is as soon as you are out of sight of the audience turn around and run back on the stage.

Fourth.—If your encore is a folksong let it be linked sweetness very long drawn out. Dwell, for example, on "Swe-e-e-e-t, s-w-e-e-e-e-t Ho-o-o-o-o-o-me" until the landlord of said Home could collect a

month's rent. Folksongs are always sung in this manner—by artists.

Fifth.—When you are recalled after this place your hand to your lips and move it gradually toward the audience, somewhat as if you were drawing a very long hair out of your mouth. Show the teeth and gums again.

Sixth.—If you are a pianist you have the choice of two attitudes only during your performance. You can either crouch over the keyboard as if you were examining your finger-nails, or you can lean back and look rapturously at the skylight.

Seventh.—Regarding the reception of flowers, it is always well to select one bouquet and press it to your heart, again showing your teeth and gums. An air of astonishment is necessary if there are many floral tributes. Sometimes it is effective to have one large floral tribute brought down to the footlights by the usher, and when you are recalled not to perceive the flowers at all until the usher and the public have forced you to take notice of them, when extreme surprise should at once be shown. Even if there should be one bouquet short of the number you have ordered from the florist, do not show trouble at this while you are at the footlights. By a little skilful clipping out of flowers the same bouquet can be sent around again during the evening.

Eighth.—How to leave the platform demands many rules, but we would merely suggest that you should not go off on all fours, nor should you rush off as if chasing a trolley car—unless actual missiles are thrown. With these simple rules any artist can get on and off the stage in a becoming manner.

Harpist Carlos Salzedo to Wed

Carlos Salzedo, the noted harpist, recently announced his engagement to Viola Gramm, daughter of Emil and Marie Gramm of New York. Mr. Salzedo and his fiancée became engaged last Summer during a short trip in the romantic atmosphere of the old châteaux of France.

Kathrin Hilke, soprano gave a song recital at the Frederick Mariner Studio, New York on November 20. Miss Hilke displayed a soprano voice of good range and

## MME. MATZENAUER AS DAMROSCH SOLOIST

**German Contralto Sings at Two Concerts of New York Symphony Society**

Beethoven's "Pastoral" Symphony received a finely balanced performance under the baton of Walter Damrosch at the Friday afternoon concert of the Symphony Society of New York last week. Mr. Damrosch has conducted this ever-beautiful work many times but rarely has he presented it with a greater clarity and freedom than on this occasion. There were Beethovenites aplenty in the audience and they rewarded the conductor with continued plaudits at the conclusion of the symphony.

The "La Juive" aria—the one that opens with the passage in the horns that recalls the famous horn quartet measures in Weber's "Freischütz"—was the first offering of Mme. Margarete Matzenauer, the soloist of the concert. The announcement went forth last Summer that the distinguished Metropolitan contralto would in future essay soprano rôles. That the experiment has proven successful in concert cannot be recorded. Singing Wagner soprano music (which Mme. Matzenauer has done here with notable results) is an entirely different problem from singing Halévy. For the antiquated French composer's music is pure *bel canto* and should only be sung by singers trained in this school. Add to it an ex-contralto singing "up," as the phrase goes, and the result cannot be a happy one. In Berlioz's "La Spectre de la Rose" the singer was more at home and did some really beautiful singing. The reception accorded her by the audience was one of enthusiastic applause.

It has taken all these years to bring to a hearing the superb "Funeral March" of Edvard Grieg, the one he wrote in memory of Rikard Nordraak. The piece was set down by Grieg in two forms, for piano solo and for band; the orchestral version is the work of his nephew, Johan Halvorsen, and it is a sterling piece of orchestral writing. It was finely played, made a profound impression, as was the "Till Eulenspiegel" of Richard Strauss, with which the program was completed.

The same program, with the exception of a substitution of Dvorak's "Scherzo Capriccioso," for the Strauss work, was given on Sunday afternoon. A. W. K.

Mme. Dimitrieff's Recital with 'Cellist Vladimir Dubinsky

Nina Dimitrieff, the Russian soprano, and Vladimir Dubinsky, the Russian 'cellist, will give a joint recital at Aeolian Hall December 7. The soprano's program will include songs in French, Russian and English, with several by American composers, such as Egon Putz, Arthur Miller and A. Walter Kramer. Mme. Dimitrieff is now on a short concert tour, appearing in St. Louis before the Liederkrantz Club, on November 29; December 2 at Christian College at Columbia, Mo., and on December 4 at Hamilton, Ont.

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## THREE CHICAGO COMPOSERS ON A CHICAGO SYMPHONY PROGRAM

Glenn Dillard Gunn Conducts Works by Delamarter, Colburn and Sowerby, the Latter a Talented Youth of Eighteen—Novelties by Hans Huber and Braunfels on Stock Program—Apollo Club's "Elijah"

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, November 24, 1913.

ADVANCING the cause of American music, the Chicago Symphony Orchestra was heard last Tuesday evening at Orchestra Hall in a concert, under the direction of Glenn Dillard Gunn, in which three Chicago composers, Eric Delamarter, George Colburn and Leo Sowerby, were represented in the first part of the program, and MacDowell's Second Piano Concerto and three pieces from his "Woodland Suite" furnished the second part.

Delamarter's Overture "To a Fantastic Comedy," was a sprightly, well made composition, written in a modern spirit. Its theme is well worked out and shows a distinguished inventive vein.

George Colburn's symphonic poem, "Spring's Conquest," is a little too long. It follows more strictly the conventional German harmonic construction, is thickly scored and of serious character. It must be stated that there is a little in its pages that suggests Spring; it is, nevertheless, a melodious score.

Leo Sowerby's Concerto for Violin in G Minor, created the most discussion. Sowerby is a young man, but eighteen years old, and already shows a remarkable talent. His work is very original, both in thematic contents and its harmonic texture. Its one fault is its inordinate length. However, if the young man will continue developing his natural gifts and perhaps be somewhat more strict in his self-criticism, we may hear more of him later. Herman Felber, Jr., was entrusted with the rendering of the difficult solo part, and negotiated it with much success. Mae Doelling was the soloist in the D Minor Concerto of MacDowell, which she played with considerable fire and technical brilliance.

Mr. Gunn, as conductor of a Symphonic program, gave occasional evidences that he was in a field not yet fully familiar to him. He sacrificed himself in a most commendable cause, however.

Two interesting novelties appeared on the program of the Chicago Symphony Orchestra's regular weekly concert Friday afternoon, under the direction of Frederick Stock. These were the Symphony, op. 115, in E Minor by Hans Huber and the Carnival Overture to "Princess Brambilla," op. 26, by Walter Braunfels. The concert was further enhanced by the annual harp solo, in which Enrico Tramonti strengthened his popularity with the patrons of the orchestra. He also brought forth a new work in the Impromptu-Caprice for harp by Gabriel Pierné, a solo without accompaniment.

In the symphony written in honor of Huber's friend, Arnold Boecklin, the last movement is a theme and variations, the theme taken from the principal subject of the first movement, and the variations what follow, suggested by nine pictures of Boecklin. The work is written in strict classic form of four movements and while the three first show mastery in orchestral scoring and great gifts for tone colors, the last discloses the imaginative qualities of the Swiss composer at their best. It was well received.

Braunfels's Overture is a neat and compact piece of symphonic writing. There are many passages which sound reminiscent, and the influence of the orchestral art of Berlioz, Liszt and Wagner is apparent in many passages. Both the overture and the symphony were given exemplary performance under the direction of Mr. Stock, and Mr. Tramonti also came in for a share of the afternoon's applause, being constrained to respond to an encore.

The Third Suite, op. 55, by Tchaikowsky, completed the program.

### Apollo Club's "Elijah"

Choral singing, distinguished for its vigor and for its strong rhythmic accent, was one of the chief attractions of the performance given last Monday evening by the Apollo Musical Club when Mendelssohn's "Elijah" was presented under the direction of Harrison M. Wild, conductor, at the Auditorium Theater. Mr. Wild has imbued his chorus of 300 mixed voices with remarkable vitality and a keen feeling for tone shading. Of the four distin-

guished soloists who assisted in this performance, Herlert Witherspoon was a masterful *Elijah*, giving to the part dramatic intensity and vocal finish, despite a slight indisposition. Florence Hinkle, the soprano, saved her powers for the familiar aria, "Hear Ye, Israel," which she sang artistically. Rosalie Wirthlin, contralto, is possessed of a beautiful voice and made the music of her part impressive. William Wheeler, the tenor, has a robust voice, of high range, and his singing rounded out the commendable work of his associates. The double quartet and a ladies' trio, including Mable Sharp Herdien and Leonora Allen, sopranos, and Rose Lutiger Gannon, contralto, were the other vocal soloists and Edgar Nelson assisted at the organ, the last only for part of the evening, for our recalcitrant Auditorium organ refused to perform its functions except when there was no music written for it. It wheezed and whined, until an electrician put it out of commission, let us hope for all time, for the organ, which once was one of the greatest in the world, is badly out of repair. Otherwise, the entire performance of the oratorio reflected much credit upon all concerned. The Chicago Symphony Orchestra assisted.

### Gulli-Stevenson Recital

The annual scholarship fund benefit concert, given by the Amateur Musical Club, took place last Monday afternoon at the Studebaker Theater. Luigi Gulli, pianist, and Lucille Stevenson, soprano, presenting the program. Sig. Gulli, who has recently arrived from Rome, Italy, made his Chicago debut, and in the Schumann "Etudes Symphoniques," three pieces by Debussy and four by Cyril Scott, as well as in some Etudes and the Allegro de Concert by Chopin, disclosed admirable qualities as a virtuoso.

Lucille Stevenson sang a group of three songs by Rachmaninoff, and one by Gretchaninoff. These Russian songs are very poetic and were poetically given by the singer. Her voice is a high soprano, well schooled. She also sang a group of English songs by La Forge, Sidney Homer, MacDowell and Rummell. Eleanor Schieb proved to be, as always, an efficient accompanist.

### Karleton Hackett as Lecturer

A lecture on modern opera, by Karleton Hackett, illustrated by Jennie F. W. Johnson, was given at Kimball Hall Saturday afternoon, the subjects treated being "Don Quichotte," by Massenet, and "Mona Vanna" by Fevrier. Dorothy Hackett served in the capacity of accompanist, playing the scores with great facility.

The song recital of Mme. Helene Koelling postponed last Sunday is again deferred indefinitely, on account of the continued illness of Mme. Koelling in New York.

The fifth regular Sunday afternoon orchestral concert at the Lincoln Turner Hall under Martin Ballmann, conductor, was presented last Sunday afternoon. Herbert Gould, basso and George Lipschultz, violinist, were among the soloists.

The first morning musicale of those given at the Blackstone Hotel, under the management of Marguerite Easter, brought forth Florence Hinkle, soprano, and Chris Anderson, baritone, in an interesting program of songs last Monday.

The first of a series of Artists' recitals under the auspices of the Cosmopolitan School of Music and Dramatic Art, was given last Friday evening at the Auditorium Recital Hall. Mrs. Willard S. Bracken, contralto, Marie Schada, pianist, Franz Esser, violinist, and Charles Orchard, accompanist, were heard in a very fine program.

The Flonzaley String Quartet was heard at the Studebaker Theater last Monday afternoon at the regular artists' recital under the auspices of the Amateur Musical Club. The program comprised the Beethoven Quartet in C Minor, op. 18, No. 4, Le

Clair's Sonata a Tre, for two violins and violoncello, and the Dvorak Quartet in C Major.

Gertrude V. O'Hanlon has made arrangements for a joint recital of Clara Williams, soprano, and Edna Gunner Peterson, pianist, in Cleveland, February 15.

### Hamlin Kept Busy

George Hamlin of the Chicago Opera Company gave Philadelphia opera-goers an opportunity on November 22 to hear his *Gennaro* in "The Jewels of the Madonna"; November 25 he sang before the Chicago Woman's Athletic Club; November 29, he made his initial appearance of the Chicago Opera season in "Nabucco," with Victor Herbert conducting; December 6, Mr. Hamlin will sing *Don Jose* in the English performance of "Carmen," the first of this opera which has ever been given by the Chicago Company in the vernacular; December 8, Mr. Hamlin and Bruno Steindel, 'cellist of the Thomas Orchestra, give a joint recital at the home of Mrs. Frederic Carpenter, in Chicago.

Mr. Hamlin will be obliged to terminate his American season by the end of February, as he goes abroad at that time to fill engagements and will remain indefinitely.

MAURICE ROSENFELD.

### Dead Musicians Heard Again in This Program

To the Editor of MUSICAL AMERICA:

I inclose a wonderful program given by my collection of disc records one week ago. It is wonderful, perhaps the first of its kind ever given, because every artist or organization is dead, except the band of the Life Guards. The bandmaster who conducted the record is dead, however, hence the inclusion in the program:

"In a Cozy Corner," American Band of Providence (in existence 1837-1907); "Taribund and Paidouch," dance, Bulgarian Life Guards (Bandmaster, the late Mr. Chochola); "In the Gloaming," cornet, Jules Levy (1838-1905); "Sing! Smile! Slumber!" cornet, William Paris Chambers (1853-1913); "Norwegian Wedding March," piano, Edward Hagerup Grieg (1893-1907); "Angels' Serenade," cello, Victor E. Sorlin (1878-1912); "Shadows o' the Night," cello, Auguste Van Bien (1850-1913); "Hungarian Dance," violin, Joseph Joachim; "Zigeunerweisen," violin, Pablo M. M. Sarasate; "Lohengrin," violin, Pablo M. M. Nebe (1908); "Fair Maid of Perth," tenor, Charles Gilbert (1910); "Il Trovatore," "Of That Pyre," tenor, Francesca Tamagno (1857-1905).

All beautiful voices of the dead.

A. S. MCCORMICK, M. D.

Akron, Ohio, Nov. 17, 1913.

### Sinsheimer Quartet and Marie Caslova in New York Musicales

The Sinsheimer Quartet, consisting of Bernard Sinsheimer, first violin; Louis Edlin, second violin; Josef Kovarik, viola, and Jacques Renard, 'cello, opened its tenth season on November 22, with a concert at the New York home of Mrs. Edwin B. Holden. The quartet was assisted by Marie Caslova, the young violinist, who proved immensely popular with the appreciative audience. She was heard to best advantage in Tartini's "Devil's Trill," and Kreisler's "Caprice Viennois." The quartet performed Beethoven's Quartet in C Minor with artistic finesse; also the Theme and Variations from Schubert's Quartet, and Ippolitoff-Iwanow's Scherzo. The program closed with Schumann's Piano Quintet, with Mrs. Bernard Sinsheimer playing the piano part in her usual efficient manner.

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## VICARINO'S TRIUMPH IN PRAGUE

## American Soprano Makes a Sensational Success in Verdi Opera Festival.

PRAGUE (Bohemia), Nov. 3, 1913.—The Royal Opera of this city, not to be outdone by Berlin, Vienna and other nearby musical centers in its devotion to the memory of the greatest of Italian composers, who is well loved here, is now in the midst of its "Verdi-Cycle." Seven Verdi operas, of which four have been given to date: "Aida," "Il Trovatore," "Masked Ball" and "La Traviata," constitute the Cycle. The three yet remaining to be produced are "Otello," "Falstaff" and "Rigoletto."

To give these productions on as excellent a scale as possible, several guests were invited to assist, among whom were the American colorature, Regina Vicarino, Baklanoff, the great Russian baritone; Agustino Scampini, an Italian tenor from the Scala in Milan, and Mariska-Aldrich, a contralto who appeared a few years ago at the Metropolitan Opera House.

The performances to date have been successful, and the houses have been sold out—thus showing the popularity of Verdi.

Regina Vicarino, the American colorature, who sang last night the title rôle in "La Traviata," was an artist unknown to Prague before yesterday; to-day her name is ringing on the lips of all those who were fortunate enough to witness her beautiful and brilliant work as *Violetta de Valery*. She was rewarded with thirty-seven curtain calls in recognition of her ability. At the end of the "Ah fors e lui" aria, she rose up to the E natural in alt with such brilliance and power of voice, sustaining and swelling the note with such telling effect that her audience was moved from its feet, and the diva was given such an ovation as Prague seldom if ever bestows on any one. One of the most pleasing things about Vicarino's voice is the fact that she is always true to pitch. Her voice, while possessing all the brilliance and flexibility of the purest colorature is yet so powerful and thrilling, that she might well be



Regina Vicarino, the American Soprano, Who Scored a Success in Prague Early This Month

termed what is indeed very rare since the good old Mozartian days—a dramatic colorature. In so far as Prague is concerned, her reputation is made, and she will be gladly welcomed on her return appearances here.

Great interest now centers on the forthcoming appearances of Baklanoff, the Russian baritone, who sang a few years since in opera in Boston, but who has since been singing at the Court Opera of Vienna.

He will sing the title rôles in "Rigoletto" and "Falstaff," and the *Iago* in "Otello." George Maikl, of the Vienna Court Opera, sang the *Alfredo* with Vicarino in "Traviata," with great success. VON G.

Arthur Lawrason, the noted teacher of singing of New York, under whom Miss Vicarino studied for several years, received word from her this week, describing the unusual scenes that accompanied her début in Prague. Mr. Lawrason was gratified especially over the comments of the press in Prague, which paid a high tribute to her American instruction, one critic declaring that her voice was "trained in the best Italian school."

## ORGAN COMPOSITION PRIZE

## \$100 for Best Work to Be Awarded by American Guild

Hillgreen & Lane, of Alliance, O., offer to the American Guild of Organists \$100 as a prize to be awarded by the guild for the best organ composition. The competition is open to all American composers. Either of the following terms may be used:

(1.) (a) Andantino or Allegretto, 48 to 64 measures; (b) Allegro (climax ff), 36 to 48 measures; (c) Andantino (repeat), but varied in harmonization and figuration, 48 to 64 measures. A short Coda is permissible. If compound time is used, the number of measures may be reduced. (2.) (a) Andante or Adagio, 36 to 48 measures; (b) Piu Mosso or quasi Allegro, 36 to 48 measures (climax ff); (c) Andante or Adagio (repeat), 36 to 48 measures, but varied in harmonization and figuration. A short Coda is permissible.

Manuscript with the pen name on it, and the same pen name on the outside of an envelope containing the real name and address, must be sent by or before March 15, 1914, to John Hyatt Brewer, No. 88 South Oxford Street, Brooklyn, N. Y. The committee of judges for the American Guild of Organists is John Hyatt Brewer, chairman; William C. Carl, Clarence Dickinson. Manuscripts must be legibly written. The prize composition shall become the property of the Guild. Composers desiring the return of their manuscripts must enclose stamps.

## Chorus Girls and Men Organize Union

The International Alliance of Chorus People—a trade union for chorus girls and men—was organized in New York, November 23, in the headquarters of the Women's Trade Union League, No. 43 East Twenty-second street. Patrick F. Duffy, organizer for the American Federation of Labor, made the opening speech. The members of the chorus decided on two things they wanted in particular—half pay for rehearsals, which frequently last for six or eight weeks, and full pay for extra performances. Most of the chorus women at this meeting came from the Century Opera House and Oscar Hammerstein's newly organized grand opera company, which will open a season of opera in English in January.

## Cavalieri and Muratore Arrive

Lina Cavalieri, prima donna, and Lucien Muratore, tenor, arrived in New York November 22, on the *France*, of the French Line. Mme. Cavalieri said she and Mr. Muratore would go to Boston, where both are to appear in the first performances of "Francesca di Rimini," which is to be produced simultaneously there and in Italy. Later Mr. Muratore will go to Chicago to sing the leading rôle in the première of Février's "Monna Vanna." Mme. Cavalieri will also sing in Chicago. She will not be heard in New York this season.

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## AN APPROVING VERDICT FOR ALEXANDER BLOCH

## Young American Violinist Proves Himself a Musician of Serious Purpose in His Début in New York

One of the most satisfying violin recitals heard thus far this season in New York was given at Æolian Hall on November 21 by Alexander Bloch, a young American, who has spent several years in study abroad. In spite of the fact that Mr. Bloch appeared with practically no advance heralding one of the largest audiences Æolian Hall has housed this season was present. He played the following program.

1. Handel, Sonata in E Major; 2. (a) Fibich, Poeme, (b) Schubert, Minuet, (c) Tchaikowsky, Melodie, (d) Fiocco, Allegro; 3. Vitali, Chaconne; 4. (a) Tor Aulin, Humoresk, (b) Chopin-Auer, Nocturne in E Minor, (c) Pugnani-Kreisler, Præludium and Allegro; 5. Vieuxtemps, Ballade and Polonaise.

In everything that he performed the young violinist proved himself a musician of serious purpose. He has breadth, a well-produced tone and an unusually able right hand, his bowing being a delight to all who understand the technicalities of the violinist's art.

Notably good was the reading of the Vitali Chaconne, a work which in general is essayed only by those wielders of the fiddle-bow who have won their reputation. Barring a few uncertainties in the matter of intonation his playing of the old Italian masterpiece touched a very high standard. In it he was accompanied on the organ by Dr. William C. Carl, who proved his worth once more as a master of the instrument, the violinist sharing the applause at the close of the work with the organist.


There was graceful charm in the interpretation of the smaller pieces too, the Tor Aulin Humoresk faring well, and the Auer transcription of the fine Chopin Nocturne being given with warmth and true sentiment. Numerous encores were added.

Blanche Bloch was a meritorious accompanist at the piano. A. W. K.

## Century Does "Samson" in Concert Form with Alternating Principals

The Century Opera Company introduced a novelty in its Sunday night concert last Sunday, by presenting the entire opera "Samson and Delilah" in concert form, with all the casts heard at the various performances of this work as an opera during the preceding week. Kathleen Howard was to have sung *Delilah* in the first act, but instead Jayne Herbert sang both the first and second acts, in an artistic manner, Mary Jordan appearing with telling effect in the third act. Morgan Kingston ably sung *Samson*, during the first two acts, and was relieved in the last by Gustav Bergman, who was in splendid voice. The rôle of the *High Priest* was creditably interpreted in the first and second acts by Louis Kreidler, and in the third by Thomas Chalmers, who was extremely effective. The orchestra was under the able direction of Alfred Szendrei.

Breslau is to have the first performance of "Boris Godounoff" in German.



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## SCHUMANN-HEINK SINGS TO 8,000 SAN FRANCISCO CHILDREN

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Bureau of Musical America,  
376 Sutter Street, Gaffney Bldg.,  
San Francisco, November 19, 1913.

MME. SCHUMANN-HEINK sang to 8,000 public school children on Thursday afternoon in the big Pavilion Rink and for this was made an "honorary citizen" of San Francisco. Having recently been made a citizen of Spokane, Wash., and with the hopes of becoming one of Los Angeles's "boosters," the German contralto will be fairly on the way to becoming a citizen of all America, and especially of the Pacific Coast. On Thursday afternoon Mme. Schumann-Heink led the singing of "America," and then held her enthusiastic audience spellbound as she sang five English selections and one German. The songs were well selected for such an occasion as the children seemed to understand the message of each. Tumultuous applause was heard after each number, and as the contralto was escorted by the Mayor to a wonderful chair made of American Beauty roses and chrysanthemums the big Auditorium fairly rang with childish shrieks.

On the following Sunday the last concert by this artist was given to a packed house at the Cort Theater. A group of English songs was included in the performance. Nina Fletcher was heard in two violin numbers and Mrs. Hoffman played her usual artistic accompaniments.

The strength of the American School of Opera, Paul Steindorff and William Rochester, directors, was felt in the first operatic performance given by the school on Thursday evening of last week. The second act of Verdi's "Il Trovatore" and Suppe's "The Lovely Galatea" were the offerings. Francis de Larsh made an excellent *Azucena*, which she played and sang in a manner quite professional. Robert Battison sang *Manrico*. The "Anvil Chorus" was rendered by the San Francisco Opera Club, and never have I heard a better performance of this popular number. In Suppe's operetta *Miss Airey* made a charming *Statue*; Miss Bates, as the Greek boy, displayed a sweet voice and manner; Glen Chamberlain was good as *Pygmalion*, and Fred Harrison made a humorous *Midas*. Not one of the performers had ever appeared in costume be-

fore and in the two months that the American School of Opera has been active these students have learned much in the art of the stage.

At the Greek Theater Sunday afternoon the pupils of Georg Kruger were heard for the second time in the thirty-two hand arrangement by Czerny of the overture to the opera "Semiramide." The largest crowd of the season attended and from the applause the number was highly appreciated. Several solo numbers were played by Carl Gunderson, Miss Donnelly and Miss Beer.

The first of the three concerts of chamber music given by Mrs. Robert Hughes, pianist; Hother Wismer, violinist, and Herbert Riley, cellist, took place last evening at the Sorosis Club Hall. One rarely hears such a delightful program as this. Each artist is a soloist and experienced in ensemble, and steady rehearsing has brought the three into close sympathy. Mozart's G Major Trio was well played. Mr. Wismer was heard in the difficult Max Regers' Sonata in D Minor, op. 42, for violin alone, which won him an encore. Schumann's Trio in D Minor, op. 63, was the best offering of the evening, and left a strong desire to hear the trio again. Fernanda Pratt, contralto, sang Brahms's "Wie Melodien," Henry Hadley's "Mir traumte von einem Königskinde" and "Schmerzen" by Wagner. It is always a delight to hear this singer.

The season of French opera opened at the Théâtre Français on Thursday evening with Sandeau's "Mademoiselle de la Seiglière." A well-balanced cast was heard in this charming light opera. André Ferrier is to be congratulated on his success in bringing such performances before a San Francisco audience. Compositions by Abbie Gerrish-Jones had their first hearing at the Sorosis Club Hall on Friday night. A program of some twenty-eight songs and one cycle was delivered by Mrs. M. E. Blanchard, contralto; Helen Heath, soprano; Jack Hillman, baritone; Frank Terramorse, tenor; Mrs. Edward Young, pianist, and Charles Neale, flutist. The work as a whole reveals Mrs. Jones as an excellent musician who understands the voice. The song cycle, "Childhood," taken from "Child's Garden of Verses," by Robert Louis Stevenson, showed talent. Mrs. Jones can be congratulated upon this composition.

A répertoire of unusual interest has been arranged for the final week of the Western Metropolitan Grand Opera Company. "Traviata" was given for the first time during the season on Monday evening with a cast which included Botta, the tenor, who has made such a strong impression; Mosciski and Mascal. "Zingari" had its last performance on Tuesday evening, combined with "Cavalleria Rusticana." The former has gained in popularity since its premiere. "Zaza" will have its last appearance on Wednesday. This opera, too, has had a wonderful success in San Francisco. On Thursday a Verdi festival in honor of the great composer's centennial will be given, with acts from four of his most popular operas, "Aida," "Otello," "Rigoletto" and "Il Trovatore." Saturday will be "Leoncavallo Night," and on Sunday night a testimonial to the managers of the company will end the season.

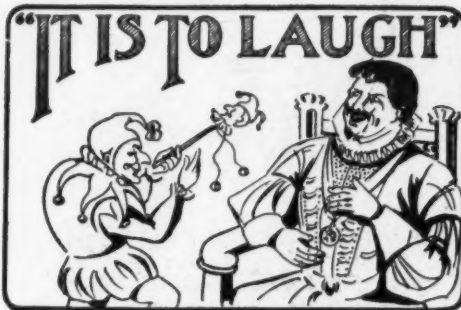
FREDERIC VINCENT.

Ellen Beach Yaw in San José Recital

SAN JOSE, CAL., NOV. 15.—In the remarkable program given by Mme. Ellen Beach Yaw last evening in the College of the Pacific Auditorium there were twenty-six numbers, which included German, French and English songs besides the operatic

arias, which Mme. Yaw does with such telling effect. With her wonderful bird-like voice and interpretative skill, Mme. Yaw is a consummate artist. Her own compositions, "The Skylark" and "California," were received with unbounded enthusiasm.

T. V. C., JR.



A musician once wrote that to hear Strauss's "Elektra" or his "Domestic Symphony" always made him think of the old Scotch piper who said: "Ah, there's a neicht I sall ne'er forget. There were nineteen pipers beside mysel' a' in a wee bit parlor, a' playin' different tunes. I just thocht I was in heaven!"—Argonaut.

CARRIED AWAY.—"I love music," remarked Boreham; "it simply carries me away."

"Then do let me play something for you," put in the hostess, eagerly.—London Music.

\* \* \*

Suitor—"I have no bad habits. I don't smoke or drink."

Father—"Neither has my daughter. She doesn't play or sing."—London Music.

\* \* \*

"I think she is losing her voice."  
"Possibly; but I'm afraid it will last through this performance."—London Music.

\* \* \*

It was at the theater. The girl with the excruciating voice had just finished her song.

"Just think!" groaned Brown to the stranger beside him. "We paid real money to hear that!"

"I didn't," was the placid response. "Came in on a 'comp.'"

"But you had to spend carfare to get here, did you not?" asked Brown.

"Nope," replied the uncomplaining one. "I live in walking distance."

"But," persisted Brown, desperately, "at least you hoped to be entertained, not punished?"

"No. I didn't care," grinned the stranger. "I came to get away from home. My wife is cleaning house."—Judge.

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## DR. ZIEGFELD HONORED BY CHICAGO MUSICIANS AT FIFTIETH ANNIVERSARY



Scene at the Banquet Given to Dr. Florenz Ziegfeld, the Veteran Musical Educator, in the Florentine Room of the Congress Hotel in Chicago Last Saturday Evening

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, November 24, 1913.

ASSEMBLED in the Florentine Room of the Congress Hotel last Saturday evening more than a hundred representative citizens of Chicago did homage to Dr. Florenz Ziegfeld, one of the pioneers of musical art in America.

About a month ago a movement was set on foot by George B. Armstrong, F. Wight Neumann, Maurice Rosenfeld and others to celebrate the fiftieth anniversary of Dr. Ziegfeld's coming to Chicago and to the establishment of his artistic career in this city, and this movement took such a wide scope that it embraced not only the musical profession but took into its plan a banquet at which the commercial, financial, business and artistic branches of the city were to take part.

The committee of arrangements was enlarged and was made up of George B. Armstrong, Lyman B. Glover, Henry R. Kent, George P. Upton, Charles G. Dawes, Charles L. Hutchinson, Max Pam and F. Wight Neumann. The last acted as chairman.

Judge Richard S. Tuthill, one of the best known judges of the Appellate Court of Illinois, acted as toastmaster. He was introduced by Mr. Neumann. In appropriate words Judge Tuthill introduced the speakers of the evening. They were as follows: Judge J. E. Wells, Charles E. Nixon, C. F. Gunther, W. J. Wilson, Clarence Eddy, Maurice Rosenfeld, E. S. Conway, Dr. H. M. Moyer, Henry R. Kent, Glenn Dillard

Gunn, H. J. Bowers, president of the Illinois Club; J. H. Gilmour, Leonard Lieblich, of New York; H. S. Perkins, Charles F. French and George B. Armstrong.

A large silver loving cup, twenty inches in height, appropriately engraved, was presented to Dr. Ziegfeld after an address by Mr. Armstrong, and an engrossed set of resolutions signed by all the members of the Ziegfeld Club were dedicated to the honored guest of the evening by Mr. Rosenfeld, the president of the Ziegfeld Club.

Adolph Mühlmann, at the close of the address, led the company in song, and Dr. Ziegfeld's address, which follows herewith, closed the formal exercises of one of the most impressive and enjoyable banquets given in Chicago.

"Those of us here to-night who can look back upon a half century of activity in Chicago have truly seen wonders wrought—wonders accomplished in almost everything that goes to make a great city of a great people," said Dr. Ziegfeld. "To look forward fifty years seems indeed a long time—to us looking back—it seems a dream."

"To have worked in one's chosen profession for fifty years one must be an old man. Maybe I am as we count the years, but to-night I am as young as the youngest here. They say happiness is the best antidote to old age, so you are responsible for my sprightly youth to-night. Surely I feel good for many more years to devote to the cause of music. I am proud to have been one of the pioneers in bringing music into the great West. There were others who came here about the same time or soon after and you may believe they were a competent, worthy, ambitious little band. As hardy in their way as the pioneers who

conquered the great wilderness of forest and plain was this little band who planted the banner of their art here in the midst of commercial struggle and strife, who made music an integral part of the city's activities.

"Others followed—many came from abroad, some at my behest—we had to look to the older centers of culture for those who were to teach the young America. They came—they conquered commercialism and in their turn were conquered by the spirit of the great free America and many of them became citizens of our country, good loyal citizens, as true to American standards and American ideals as the American born. In this connection let me say I believe that we are too apt to over-reach ourselves when we speak of the American for America in music. On the other hand, we are still more prone to undervalue the home-grown, home-developed artist. Art is universal, I care not whence he comes, so he be a true musician and worthy of his calling. The American musician—may his tribe increase—has taken his place beside the best in Europe and to-day they stand side by side—the American born and the foreign born each recognizing the worth of the other and working hand in hand for our common cause. And I have been privileged to see this brought about.

"If my work did not carry me beyond this night, surely I have much to be thankful for. I have seen the love of music implanted in the hearts of the people, I have watched it grow and develop, I have seen the great masses of the people waking to the beauty and the good and the value of music. I have seen wonderful musical organizations spring into existence

and grow with the growth of love and appreciation of music in the people. I have seen the musicians come to a bigger, broader understanding, an understanding that has grown and developed under the great broadening influence of the big-hearted Western life of our city—and that spirit is finer here than in any other city on the globe—I have come to see Chicago take her place among the great art centers of the world and to-night I am privileged to look upon the faces of my friends and to hear their loved voices speak words of cheer to me which I shall carry for the rest of my days as a fond, beautiful and wonderful memory."

MAURICE ROSENFELD.

Paderewski's Symphony in B Minor is to be played in Warsaw this season.



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## SAINT-SAËNS PLAYS HIS FAREWELL

**Not Even President Poincaré Himself Could Make Composer Change His Mind and Appear Again in Public as Pianist and Organist—Thuel Burnham's American Tour—Kousnetzoff for Metropolitan Opera—The Chaigneau Concerts**

Bureau of Musical America,  
17, Avenue Niel, Paris,  
November 14, 1913.

CAMILLE SAINT-SAËNS announced his positively final appearance in public last week as pianist and organist. At this concert, given at the Salle Gaveau, the master played a varied Liszt and Mozart program. The hall was, of course, packed and a great demonstration of enthusiasm was only natural. Judging from the unanimity of opinion of those who were present M. Saint-Saëns's scruples as to the possibility of his failing virtuosity are quite unfounded. Many official personages, including M. Poincaré, the President himself, have given the distinguished musician assurances to the same effect, but to no purpose. So these functionaries then decided among themselves to arrange one final demonstration for the master at one of the vast auditoriums of the capital, which is about as suitable for music as it would be for a slaughter house. But they reckoned without their host, for to the astonishment of all the master gave out a very definite statement to the effect that "All the King's horses and all the King's men would not drag Saint-Saëns onto the platform again."

Before leaving for a long stay in Algeria and Egypt, the composer said in an interview: "I leave Paris with joy, for the life here is too tiring and inane for me. I shall then at last be able to work again. Oh, no! I shall not compose any operas, but some pieces for organ and piano, and probably a choral work. And I shall still practise the piano and occasionally play at home for my friends."

### Thuel Burnham's American Tour

Thuel Burnham, the American pianist with the big European reputation, is now making his final preparations for his tour of the United States in the early months of next year. He will arrive in America at the end of December and will open his tour in New York in the first week in January. He will give several concerts in New York and afterward visit Boston, Philadelphia, Denver, Buffalo, Baltimore, Chicago, Minneapolis, etc. In Chicago he will be heard with the Thomas Orchestra, while he will also play with orchestras in other cities.

Kousnetzoff, the celebrated Russian soprano, now appearing so successfully at the Opéra-Comique, has been engaged to sing next year with the Metropolitan Opera Company. I am indebted for this information to Mme. Kousnetzoff's professor, M. Bernardi, who has just opened a studio in Paris and with whom she is continuing to study daily. M. Bernardi, who is a bosom friend of Chaliapine, the great Russian bass, is restricting his work to a few pupils who have definitely made up their minds to follow operatic careers. One of

the favored few is Mme. Nolkers, of St. Louis, who possesses a soprano voice of great purity and uses it with musicianly skill.

### Chaigneau "Matinées Musicales"

Those energetic and genuinely appreciated musicians, the Chaigneaus, have resumed their "matinées musicales." The programs of these series of concerts, of which there are two, one in the Autumn and the other in the Spring, and which are independent of the opening concerts, are sensibly limited to one hour's duration. Short and sweet may be said to be the Chaigneau motto, and the idea that every one should go away without having one solitary uninteresting moment is indeed realized, as personal experience at the first matinée of yesterday afternoon adequately demonstrated. The program consisted of only three items, Schumann's Quintet, op. 44, played by Mme. Thérèse Chaigneau-Rummel, Mme. Joachim-Chaigneau, Jean Alix, Maurice Vieux and Mme. Piazza-Chaigneau; the "Winterreise," Schubert, sung by Reinhold von Warlich, with Mme. Chaigneau-Rummel at the piano, and "Concerts royaux," Couperin, by the Trio Chaigneau.

French exponents of chamber music rarely attain to the admirable perfection of ensemble, tone and rhythmical beauty achieved by the executants of the Schumann Quintet and Couperin Concerto yesterday afternoon. The exquisite finish and splendid taste with which these works were rendered met with deserved recognition by the large audience. The art of Reinhold von Warlich is already well known to MUSICAL AMERICA readers. His interpretation of the "Winterreise" was in every way ideal. His variety of tone color and the subtlety of his phrasing are remarkable.

Sufficient praise can hardly be bestowed on Mme. Thérèse Chaigneau-Rummel for the manner in which she supported the singer in this song cycle. Her accompaniments formed a most important part of the performance. She is one of the few piano soloists who know how to play accompaniments.

### A Band Composed of Madmen

We are grateful to the editorial department of the Paris *Daily Mail* for the original of an amusing article from a correspondent in Italy who relates that there is a large asylum for the mentally deficient at a small town near Milan which has its own private band composed entirely of madmen, with the exception of the leader. All told they number nineteen, and all except three learned to play their instruments at the asylum. A carpenter plays the flute, a cook the cornet, a shoemaker the trombone, a tailor the oboe, and so on. Especially good on the piccolo is a former milkman, while an ex-barber vigorously pounds the big drum. The quality of the music discoursed by these crazy musicians is stated to be as pleasing to the inhabitants of the town, where they give frequent concerts, as it is to themselves. This year the band, in view of the Verdi centenary, has devoted most of its energy to that composer, in whose works they are

said to excel particularly—which may or may not be taken as a compliment to Verdi.

"Les Trois Masques," the clever opera by Isidore de Lara, which was threatened with oblivion by the sudden demise of the Champs Elysées Opera House, is now being given at the Théâtre de Sarah Bernhardt, five representations having been arranged with the same cast, chorus and orchestra that interpreted the work in its original home. C. PHILLIPS VIERKE.

### "TRISTAN" IN ENGLISH

**Raymond Roze Trying It at Covent Garden—Not Much Interest Aroused**

LONDON, Nov. 15.—The opera-in-English enterprise of Raymond Roze at Covent Garden continues its course, smoothly and securely, unimpeded by financial difficulties, though certainly not propelled by any vast amount of popular enthusiasm and interest. Now that "Joan of Arc" has been sufficiently dangled before the public gaze, the management is trying its luck with Wagner and "Tristan and Isolde" with "many innovations" has been the first choice. So far the performances have not aroused any exuberant exclamations from the press, nor has the complaint of over-filled audiences greeted the ear.

The fact has been once again emphasized that the popular mind has not yet reached that standard of training and education requisite for sustaining the proper interest in grand opera. Compare the average Englishman's acquaintance with grand opera and that of the average German! And how many people out of a hundred in this country have ever heard opera even in its simplest and easiest form? But far from casting aspersions on Mr. Roze's work, one is all the more ready to recognise the enormous amount of good he must be doing.

F. J. T.

### FIRST CONCERT IN SCHOOLS

**Messrs. Jacobs and Tuckerman and Lily Dorn Well Received**

The first of the series of concerts for school children given in public and high school auditoriums under the auspices of the Wage Earners' Theater Leagues and the Theater Center for Schools, was held on November 21 at Morris High School. Those who participated in the program were: Max Jacobs, violinist of the Max Jacobs Quartet; Lily Dorn, soprano; Earl Tuckerman, baritone, and Ira Jacobs, accompanist.

Mr. Jacobs offered Kreisler's "Caprice Viennois" and "Liebesfreud," Zimbalist's "Orientale," a Polonaise of Wieniawski and "Gypsy Airs" by Nachez, with his customary artistic skill. Miss Dorn proved pleasing in Lang's "Mavourneen," Massenet's "Elegy," "Boat-Song" by Harriet Ware and Gounod's "Ave Maria," the last being sung with a violin obbligato by Mr. Jacobs. Mr. Tuckerman scored a decided success with Schumann's "The Two Grenadiers." His singing of Newcomb's "Two Maidens" and "The Indifferent Mariner" were equally well received by the audience.

### Severn Suite Feature of Henius Club's American Program

The first musicale of the newly organized Joseph Henius Club of American music was held on November 19 at the New York residence of Otilie Amend. The program was made up mostly of compositions by Americans, although there were one or two numbers by Debussy and Massenet. A number which proved of much interest was the violin and piano suite "From Old New England," by Edmund Severn, which was introduced by the composer himself with some humorous remarks. The suite was well played by Carl Tollefson, violinist, and Mme. Schnabel-Tollefson, pianist. The other soloists were Lucile Roesing Griffey, soprano; Carlos Salzedo, harpist, and Christine Schultz, contralto. Compositions of the following American composers were offered: A. Walter Kramer, Arthur Bergh, Joseph Henius, Clough-Leigher, Arthur Farwell, Edmund Severn, Mary Turner Salter, Cadman and Nevin.

### George W. Reardon and Hazel Gleason in Joint Concert

George W. Reardon, baritone, and Hazel Gleason, soprano, on November 20 gave a concert at the Reformed Church at Locust Valley, assisted by the Locust Valley Glee Club and the Matinecock Neighborhood Association Band. Mr. Reardon offered the "Toreador's Song" from "Carmen," "Sound Argument" by Wilson, and participated in the duet, "Over the Heather," of Mohr, all of which proved pleasing to the audience. Miss Gleason scored a decided success with "Who'll Buy My Lavender?" and Campbell-Tipton's "A Spirit Flower."



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## Story of Galileo Inspired New Violin Concerto by Max Vogrich

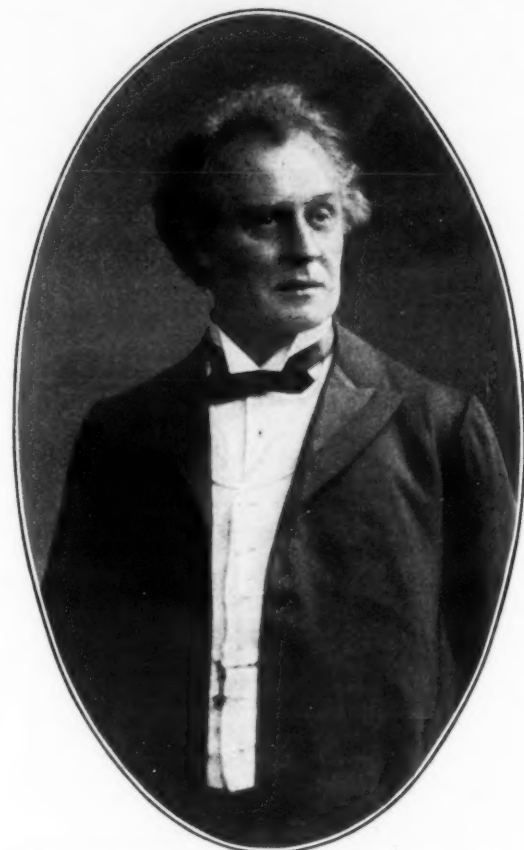
BERLIN, Oct. 25.—Max Vogrich has composed a violin concerto that is a masterpiece. Though he is considerably past his prime, so far as mere years are concerned, and is the composer of numerous works for orchestra, and of operas, songs and piano compositions, the spirit of inspiration visited him again while he was in Switzerland last Summer and the result is a work of art which will probably gain him greater recognition than anything else he has written. The spontaneous storm of applause which greeted Mr. Elman's playing of the Vogrich Concerto at its first performance in Berlin was perhaps without a precedent in the concert annals of the last few years. The public has been so surfeited by the avalanche of new concertos thrust upon it that there has been, as a rule, little or no response to new works. On this occasion, however, the audience was aquiver with enthusiasm, for it had made the acquaintance of a great work. The composer was "hurrahed" time and again until the tears of joy ran down his cheeks and he could only respond by pointing to Elman as the hero of the occasion.

A few days before this the writer had visited Mr. Vogrich at the home of Sam Franko, where Mr. Elman was rehearsing the concerto with Max Fiedler. Mr. Vogrich, a gracious and versatile gentleman of about sixty-five, was glad to relate something of the history of the concerto.

"To me, composition without some outer source of inspiration, is inconceivable," he said, "and I had long sought in vain for a theme which could stir my imagination until I chanced upon the story of Galileo's wonderful discovery and his subsequent retraction of his theory upon being threatened with the death penalty by the papist inquisition. In seeking a more perfect expression of Galileo's inner struggle and abnegation I was struck by the aptness of the Dante lines, 'E pur si muove'—the most ideal expression of the struggle of the human soul with itself. It was my inspiration and I found no rest until the work was completed."

The concerto was then taken to London

and a short time afterward shown to Mischa Elman, who learned it in two weeks in his spare moments between concerts, on the steamer, at the hotel, or wherever an opportunity could be found.



Max Vogrich, Whose New Violin Concerto, Introduced to Berlin by Mischa Elman, Is Described as a Masterpiece

A few weeks later he played it in Berlin. The composer had never heard the work played until the rehearsal in Berlin, and Mischa Elman shares the honor of its success through his nobly impassioned and artistic performance.

Mr. Vogrich has now returned to London, his home city, and has resumed his pedagogical duties there. As soon as his remarkable work is published it will doubtless find a place in the repertoire of every progressive virtuoso of the day. H. E.

### Music for the Factory

Music as a stimulus to the activity of sewing girls in factories is advocated by Professor Hugo Münsterberg and Dr. Woods Hutchinson. The Harvard professor, talking recently to the employees of the New York Edison Company on "Applying Psychology to Business," said he had noticed the better work done by girls in his laboratory when stimulated by melody and was trying for similar effects on sewing girls.

### Milwaukee Manager Wins Suit on Butt-Rumford Contract

MILWAUKEE, Nov. 15.—A decision has been rendered in the Circuit Court here in the case of Joseph Grieb, manager of the

Auditorium, against Bart J. Ruddle, who has sued for the balance of a contract, when Clara Butt, the famous contralto, and Kennerley Rumford failed to appear at a concert. A decision for Manager Grieb was rendered. Ruddle will be required to pay \$240, alleged due on a contract when the singer was taken ill in Montreal and could not fill her engagement in this city last season. An appeal will be taken, it is said. M. N. S.

### Gadski on the Value of Applause

"A welcome on one's first entrance relaxes it. I know that a sound of applause at that tense moment always gives me courage," writes Mme. Gadski in *The Opera*. "I know also that it is not the proper thing, certainly not in Wagnerian

opera, but—well, yes—I like it, and I know that it does my performance no harm. On the contrary, it puts me on my honor to do my best. At the Royal Opera in Berlin a mandate was issued some time ago that there was to be no applause whatever during the performances. It was tried and failed. This silence carried over from act to act chilled the public, which, after all, listens to music with its emotions even more than with its ears. And this growing chill in the audience attacked the artists and chilled them, too. The result was depressing. The mandate was rescinded, and applause and recalls permitted after each act."

### Gabrilowitsch Soloist at Nikisch Concert in Berlin

BERLIN, Nov. 5.—Ossip Gabrilowitsch's appearance as soloist at the second Nikisch concert was one of the artistic events of the season. A novelty for these concerts was the performance of Elgar's Overture, "Cockaigne," a work brilliant and interesting in construction, but certainly not among the best of Elgar's orchestral compositions. It was interpreted by Nikisch with finish and virtuosity. Mr. Gabrilowitsch gave the Chopin E Minor Concerto the most masterly performance which it has received in Berlin for years. Gabrilowitsch is not only the poet at the piano, he is also the thinker, and his interpretations therefore possess not only charm but authority. The artist was the recipient of a prolonged ovation. H. E.

### Esther May Plumb Opens Artist Series of Mississippi Club

LAUREL, MISS., Nov. 19.—The first of a series of artist recitals was given at the Tallahoma Club on November 17 before an appreciative audience, the artist being Esther May Plumb, mezzo-contralto. Her voice proved to be pleasing in quality and she sang with ease and abandon. Her program consisted of songs in Italian, German, French and English, including several characteristic Irish and negro melodies.

Besides some brilliant operatic arias, songs by American composers made up a goodly portion of the program, including such numbers as Mary Turner Salter's "Lamp of Love," "Harriet Ware's "Boat Song," "Lullaby" by Ross, and a new ballad still in manuscript form, called "Phyllis Brown," by Cunningham. Other artists booked to appear before the Tallahoma Club this Winter are Vera Poppe, cellist, Zoellner Quartet, Cecil Fanning and Maude Powell.

## VETOES MUNICIPAL OPERA ORDINANCE

### San Francisco's Mayor Objects to Conditions He Regards as Undemocratic

SAN FRANCISCO, Nov. 20.—In vetoing today the ordinance to establish a municipal opera house, Mayor Rolph probably signed the death sentence of the measure. It is not regarded as probable that the supervisors will pass the ordinance over the veto.

The proposal was to erect the opera house in the civic center, and private citizens had subscribed \$850,000 to further the project, with the understanding that the present ordinance was the last they would consider.

Mayor Rolph states that his two principal objections to the measure are the provision making the trustees a self-perpetuating body and the giving to stockholders of the preference in the purchase of certain seats and boxes, with the privilege of bequeathing their rights to their heirs and assigns. The Mayor regards this as undemocratic, though it is pointed out by Joseph D. Redding, William H. Crocker and others interested that the rights to boxes are merely those that are recognized in New York and other music centers.

### Parelli Opera in Toledo

TOLEDO, O., Nov. 19.—Grand opera in miniature, sung by such artists as Mme. Charlotte Nelson Brailey, Harriet Foster and Leonard Samoloff, of New York, and Paul Geddes, of Toledo, gathered a brilliant audience last evening. Two violin numbers by Abraham Ruvinsky preceded the one-act opera, "Lovers' Quarrel," by Parelli. Mrs. Mary Willing Meagley was the accompanist and Mr. Ruvinsky directed the orchestra. Lewis Clement prefaced the opera with a brief synopsis. F. E. P.

Mr. and Mrs. Russell Wellman Moore of New York gave a musicale November 20, at which Margaret Keyes of the Chicago Opera Company; Blanche Manley, soprano; Cordelia Lee, violinist, and Richard Hageman, pianist, appeared.

## CALLS AMERICAN NASAL TWANG AN AID IN SINGING

MR. VAN NOORDEN, director of the Carl Rosa Opera Company, which has just completed forty-three years on tour, has a great opinion of American musical talent, says the London correspondent of the *New York Herald*. He does not condemn the English as an unmusical people. "Musical, not operatic," is his opinion.

"All the same," he added, "the success of our company convinces me that if opera is going to have a real future in England it must be in English; the audience must be able to follow the story all the way through and the artists must sing distinctly. Artists trained in Paris have the best diction, and

for distinct enunciation there is no one who can beat the American artist. The twang in their speech, the way in which they use their noses, seem to make for it, and, apparently, without any effort, they succeed in producing every syllable perfectly clearly.

"This reminds me," continued Mr. Van Noorden, "that I have two new prima donnas this season, both of them American. Pauline Dennen is a fine soprano, trained in Paris. As a lyric or coloratura singer she is equally good. I anticipate a good future for her and for Sibyl Conklin, whom I came across quite by accident a few years ago."

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## FROM "MUSICAL AMERICA" READERS

Dr. Muckey to Mr. Young

To the Editor of MUSICAL AMERICA:

Indefiniteness of statement is the most general criticism which may be made upon those who write about the voice. Mr. Walter S. Young is no exception to this rule. However, I think we are justified in drawing two or three definite conclusions from what he has written. He evidently classifies singers and teachers in two great groups. First, "those of experience and mature judgment who know their business," and, second, "those who are inexperienced and do not know their business," and hence might be influenced by what I have written.

Mr. Young places himself in the first class. Another conclusion which is quite obvious is, that a knowledge of the anatomy, physiology and physics of the voice mechanism is not a necessary part of the equipment of "the teacher who knows his business." I believe that the readers of MUSICAL AMERICA will agree with me when I say that "the teacher who knows his business" should be able to answer a few simple and direct questions pertaining to the "A, B, C" of voice production.

The first step in knowledge of the voice is definition. We define the voice as air-waves. The first question I wish to ask Mr. Young's "first class" is: How do you define the voice? You must not use the term "air-waves" as "acoustics" is that branch of physics which treats of the phenomena of sound (air) waves and the properties of vibrators." Mr. Young himself has ruled physics out of this discussion.

What is voice production? We define this as air-wave production, but Mr. Young has tabooed "air-waves." What is voice development? We have defined this as development of the vocal muscles, but the latter belong to "the blood-and-bones-muscle-and-sinew" category which Mr. Young so strongly repudiates as an element in "the lovely art of song."

Do you believe that the voice is the product of a mechanism; if so, of what factors is this composed? We have stated that the voice is the product of the vocal mechanism, which is composed of a vibrator (vocal cords) which start the air-waves, a pitch mechanism (muscles and cartilages of the larynx) which determines the rate at which they are started by the cords, and a resonance mechanism (the cavities of the pharynx, mouth and nose) which amplify these air-waves. All of these things belong to that despised "blood-and-bones-muscle-and-sinew" combination from which Mr. Young advises his second class to flee.

What I would like to know (and probably the members of the "second class" would be interested in knowing this also) is, if they are to eschew this "blood-and-muscle," etc., thing, what are the articles of faith which they must embrace in order to graduate into the "first class" and thus escape the dire influence of the meddling physician?

Do you believe in pitch, volume and quality of the voice? It is evident that you cannot as these are all matters of physics, and nothing else. What then do you talk to your pupils about? Do you believe that the vocal cords have anything to do with the phenomena which I have called pitch, volume and quality? Again, it is evident that you do not, as the vocal cords belong to that much-despised "blood-and," etc., combination.

Why then do you speak of "the singer who strains his vocal cords?" Do you not mean straining the vocal muscles instead of the vocal cords? Of course, you can mean neither, as all of this is "taboo" by the "teacher who knows his business." Do you believe that resonance plays any part in voice production? We believe that resonance is by far the most important factor in both volume and quality. Resonance, however, is entirely within the province of physics and has no place in the philosophy of those "teachers who know their business."

Finally, do you believe in relaxation? We believe in complete relaxation of the extrinsic muscles during voice production. What is it you would relax? It cannot be the muscles mentioned above as they all belong to the class of things which are avoided by "first-class" teachers.

The anatomist, physiologist and physicist believe that three elements are necessary to "the lovely art of song": First, a correct use of the voice mechanism; second, a correct ear to control this use; third, enough brains to enable the singer to grasp the meaning of the words and thus interpret correctly. These things, however, all belong to anatomy, physiology and physics, and are tabooed by "the first-class teacher." What are the elements in the philosophy of "the first-class teacher" which constitute "the lovely art of song?"

If Mr. Young were at all familiar with scientific terminology and had read my article "Can Voices Be Changed?" with any degree of care, he would have discovered that his supposed contradiction is merely a typographical error. It is merely a difference between "a symmetrical" and an "a-symmetrical tone." What I wrote was, "A-symmetrical," not "a symmetrical." Mr. Young cannot find one contradiction in anything we have written. We are dealing with hard facts and these do not contradict each other.

Finally, if any singer or teacher will call at 645 West End Avenue any Tuesday evening I shall be more than glad to answer any questions and to demonstrate with voices which are being trained according to the precepts of the anatomist, physiologist and physicist.

FLOYD S. MUCKEY, M.D.

New York City, Nov. 15, 1913.

## Strauss World's Greatest Composer?

To the Editor of MUSICAL AMERICA:

A Mr. Charles Dowdeswell, in a recent letter to the press, says that many of us, including himself, have not yet succeeded in thoroughly understanding all Strauss's works, but that "it has now become clear to most of us that the author of 'Heldenleben,' 'Don Juan,' 'Tod und Verklärung' and 'Rosenkavalier' is, beyond question, 'the greatest living composer' and that 'no musician who ever lived is his superior—no, not one!'" Then, according to this oracular correspondent, though he admits that he does not thoroughly understand his hero, all the most illustrious composers of the past, such as Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Wagner and Brahms must take a back seat in the presence of Richard Strauss! When next Mr. Charles Dowdeswell essays to write a letter to the press I would advise him to choose a subject with which he is a little more conversant than he appears to be with music. Yours very obediently,

ALGERNON ASHTON.

London, Nov. 4, 1913.

## As to "Tristan" in Grau Régime

To the Editor of MUSICAL AMERICA:

"The wonderful performances (of 'Tristan') with Nordica, the two De Reszkes in the days of Grau, when I conducted," complacently says Mr. Walter Damrosch in a recent interview in your journal. Mr. Damrosch's memory is slightly at fault; or at least he is concealing a part of the truth. The first and greatest performances of "Tristan" with Nordica and the De Reszkes were given during the season 1895-1896, under the baton of Anton Seidl, by far the greatest Wagner conductor New York has ever heard. Seidl was Wagner's secretary for years, besides being a conductor of positive genius, and the fact that he has been dead fifteen years does not alter the facts. Mr. Damrosch's statement is not absolutely inaccurate; he did conduct for Grau during the two seasons 1900-1902, but I am unable to find a program of a "Tristan" performance (and I heard all the Wagner performances in those days) with that combination of artists. "Tristan" was sung by the De Reszkes and Ternina, who was certainly a great *Isolde* during the first of those two seasons; Jean De Reszke left at the close of that season to return to us no more. So the statement as it stands conveys, to say the least, a wrong impression.

AN "OLD-TIMER."

New York, Nov. 8, 1913.

## More Light on the Fundamentals of Voice Production

To the Editor of MUSICAL AMERICA:

The voice controversies which have appeared recently in MUSICAL AMERICA have become so intensely sincere and to the point that the vocal teacher striving for fundamental truths cannot help being moved to expression and thus to contribute a share to the ultimate clearness on the subject of the human voice, which is bound to come in a time not far distant.

Chevalier de Rialp, one of the great masters, when approached on the subject of voice production, was in the habit of saying, "The voice scientists remind me of a scientific weaver I knew who saw a charming young lady in a bright silk gown, and when asked his opinion of her appearance, said, 'Do not forget that worms made that silk—little worms, and it took thousands of them for the material.'" He also spoke of a lumberman who was asked to admire a wonderful tree and saw only the lumber material in it. I saw and ad-

mired the old maestro's viewpoint, but nevertheless wrote in the musical papers a "Plea for the Science of Singing." Why? Because I was once a well proportioned girl, with a good voice and musical talent and thousands were spent on my musical education and voice development. My father sent me only to the best teachers. They were all fine musicians and coaches, and knew just how they wanted the voice to sound for the various effects, but not one could tell me what was lacking in the actual production. Before pleading for the science of singing and after I had been teaching for about ten years myself, during which time almost every day some one came to me with exactly my experience, including the very physicians who dropped their voice work and became throat specialists, I had many talks and a large correspondence with all the singing teachers I could interest. (This was when I, together with Mr. de Guichard and eight other singing teachers, called into existence the National Association of Teachers of Singing.)

The outcome of all our talks, conferences and correspondence was just what my own singing had been, a non-conception of the fundamental laws, which latter are and always have been and will be infallible. The great philosopher Kant says a fundamental law is infallible truth for all. If even one who acts upon it can fail, the law is not established.

Therefore I consider the time ripe to have a searchlight thrown upon the fundamental workings of the voice. It is not a question of cavil over expressions, or even of opinions, for the most noted experts have failures to account for. It is a question of an infallible guide to the training of all voices so that from *pianissimo* to *fortissimo*, or any tone and any word the voice can come without effort and traverse a large space without force, carrying with it the exact pronunciation of the word, and thereby freeing the voice as an instrument of expression.

As MUSICAL AMERICA has for so many years stood for justice let me appeal to it for a permanent share in its volumes in which the subject of the human voice can be discussed from all view points by all singing teachers, giving no one a preference, be he or she famous or unknown,

## AN IMPRESSION OF WAGNER

## Famous Pupil of Liszt Recalls First Meeting at Wahnfried

"During the time of the early performances of Wagner's 'Parsifal' I went to Bayreuth to hear the music drama and also to meet Wagner," writes Count Géza Zichy, a famous Liszt pupil and former president of the Hungarian National Academy, in an article in *The Etude*. "Upon my first visit to Wahnfried I saw Wagner sitting under a palm, surrounded by a group of fascinating and much be-powdered ladies, who took upon themselves to fan the master with their marabou fans."

"I stood by Liszt in the salon and bade him introduce me. He, however, laid his finger upon his lips and whispered, 'We must wait until he has finished talking.' I have seen Liszt stand in the presence of Emperors and Kings, but never so submissively as before his son-in-law. Liszt bowed his beautiful and noble head, and taking me by the hand led me to Wagner."

"Dear Richard," he said, in very humble tones, 'I introduce my best friend and famous pupil, Count Géza Zichy.'

"Wagner nodded his head and I went at once to the lady of the house, whom, of course, I had known before."

"This gave me an opportunity to view Wagner's remarkable head close at hand. His features looked as though they had been chiseled in marble. Superhuman energy and a god-like intrepidity shone from his face. His countenance seemed to threaten and his mouth seemed to say, 'You must acknowledge my supremacy, you must bow before me, you must extol my art, and if you do not I will cast you to the winds.'"

"No one could ever forget that head. If there is any basis of comparison at all Wagner's head can be compared only with that of Napoleon the Great."

## Opening Concert of New Chamber Music Society on East Side

The Educational Chamber Music Society, founded by Leo Levy, gave its first concert in the Straus Auditorium of the Educational Alliance, New York, on November 23. The artists taking part were Alexander Saslavsky, first violin; Nathaniel Finkelstein, second violin; Jacob Altschuler, viola; Modest Altschuler, cello, and Leo Levy, piano. The program consisted of Haydn's Quartet, op. 76, No. 1, and Quartet, op. 29, by Schubert, and Dvorak's Sonatina for violin and piano. The con-

but on the contrary, giving every teacher, singer, student, critic and music-lover a chance to express a viewpoint.

ANNA E. ZIEGLER.

New York, Nov. 21, 1913.

## Blair Fairchild and Florent Schmitt

To the Editor of MUSICAL AMERICA:

I see that in your issue of October 11, 1913, you reprint a criticism of the performance in London of my sketch for orchestra, "Tamineh," from one of the English papers, in which I am spoken of as a pupil of Florent Schmitt, I suppose, because the score of my work is dedicated to him. I should be grateful if you could afford me the space in your admirable paper to contradict this statement. My score was dedicated to Florent Schmitt in appreciation of a warm and long-standing friendship, but I never was his pupil in any sense. While I admire him very much, and while he has shown me many kindnesses in obtaining hearings for my compositions, I think he would be the first to express surprise at my being numbered even among his followers.

Thanking you in advance for a courtesy I trust you will not find it inconvenient to afford me, believe me very sincerely yours,

BLAIR FAIRCHILD.

3 Cité Vaneau, Paris, France, Nov. 8, 1913.

## Not Only "Hysterical Women" Who Admire Paderewski

To the Editor of MUSICAL AMERICA:

I've just got you a new subscriber, and always say a good word for your admirable paper, but please don't let H. F. P. write such an article as the one which appeared under these initials in your paper after Paderewski's first concert. He is still the supreme artist—and it is not the "adoring, hysterical women" that think so, but the sober and temperate musicians who think so.

All hail the letter from Eugene Redewill, of Arizona, in this week's issue!

Very sincerely,

HARRIETTE CADY.

601 Madison avenue, New York, November 21.

cert was of high cultural value in bringing to this public examples of the best chamber music.

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"The role of Gilda was interpreted by Ethel Hansa, a singer gifted with a clear, carrying voice, which easily reaches the highest of high registers, and whose coloratura has been trained to technical perfection."—*Berliner Lokal Anzeiger*.



### Steinert Course Artists and Sousa Delight Springfield, Mass.

SPRINGFIELD, MASS., Nov. 2.—A truly notable concert was that given by Maud Powell, Yolanda Mero and Lambert Murphy as the first of the Steinert course, in the Municipal Auditorium, last Wednesday. Mme. Powell was as artistic as ever, Mme. Mero played with her accustomed brilliancy and Mr. Murphy charmed his home people with the power and beauty of his voice. Springfield made known its pleasure at the success of her "native son" in no uncertain manner. The program though a long one was liberally encored.

The following day John Philip Sousa's Band played two concerts at the Court Square Theater. Mr. Sousa was as gracious as is his custom, and his band played with its usual fervor and spirit. The program consisted mostly of Sousa's own works, which were loudly applauded, and which, in some cases, were double encored. Virginia Root, a soprano of ability; Margel Gluck, a violinist with undoubted artistry, and Herbert Clarke, cornettist, were the soloists.

Arthur H. Turner announces as soloists for the "Messiah," to be given by the Musical Art Society in Trinity Church, on December 30, Marie Sundelius, soprano; Mabel Beddoe, contralto; Arthur Hackett, tenor, and George Downing, basso. The orchestra question is still in the air, but Mr. Turner gives assurance that a first-class orchestra will be on hand. The date for the first Municipal Orchestra Concert has been changed to Sunday afternoon, November 16, at 3 o'clock. A union meeting caused the postponement. V. H. L.

### Physicians as Orchestra Players and Choristers in Baltimore

BALTIMORE, MD., Nov. 12.—The Doctors' Orchestra, under the able direction of Dr. John Wade, gave a concert at Osler Hall on November 11. This orchestra claims the distinction of being the first physicians' orchestra in this country. This second annual concert proved that these medical gentlemen are in earnest with their work, and that their efforts hold artistic interest. The assisting soloist, Katherine Blair Winston, soprano, made a decided impression with her group of songs, having obligati for flute and cello, respectively, supplied by Dr. John Wade and Albert Hildebrandt. Dr. Merrill B. Hopkinson, baritone also contributed effective solos, and a "Doctors' Chorus" under his baton did some effective singing. The Hildebrandt Quartet, consisting of Samuel Hamburger, violin; Dr. J. Wade, flute; Albert Hildebrandt, cello, and Henry L. Mencken, pianist, played several spirited ensemble pieces. F. C. B.

### Edith Chapman Goold Effective Soloist with Meriden Philharmonic

MERIDEN, CONN., Nov. 18.—The Meriden Philharmonic Orchestra, under the direction of Frederick B. Hill, augmented by several players from New York, Hartford and New Haven, last night gave its first concert with great success. The soloists were Mrs. Edith Chapman Goold, soprano, and Hildegard Brandegee, violinist.

Mrs. Goold sang Verdi's aria, "Calm Me, O Father," most effectively, besides three American songs, Parker's "Love in May," "Mammy's Song" by Ware, and "The Rosy Morn." by Ronald, which were received with enthusiastic applause. Miss Brandegee played with feeling Wieniawski's "Romance," from the second concerto, and Sarasate's "Zigeunerweisen." The orchestra gave a splendid account of itself in Schubert's "Unfinished" Symphony and other numbers. W. E. C.

### THREE AND ONE-HALF OCTAVES IN VOICE OF MILWAUKEE GIRL



Lillian Vera Bennett, Milwaukee Vocal Marvel

MILWAUKEE, NOV. 17.—Lillian Vera Bennett, is a young Milwaukee singer whose remarkable voice was "discovered" by William Boepler, the instructor and conductor of Chicago and Milwaukee. In examining her for acceptance to the Milwaukee A Capella Chorus, Director Boepler found Miss Bennett to possess an extraordinary range of three and one-half octaves from E flat below middle C to the three line A flat above high C.

Following the advice of Professor Boepler and other prominent vocal instructors, the young singer's father has mapped out a plan of musical education in America and abroad. Miss Bennett has started a course of training under the direction of Professor Boepler, who is director of the Wisconsin Conservatory of Music. It is said that the young girl has already received flattering vaudeville and operatic offers from New York. Her ultimate goal is expected to be the grand opera stage. M. N. S.

### Brooklyn Concert of Tonkünstler

The Tonkünstler Society gave a concert on November 18 in Memorial Hall, Brooklyn, before a well-filled house, a feature being the singing of Clara Strong Tuthill, soprano, who artistically delivered Verdi's "Pace, pace, mio Dio," from "La Forza del Destino." Others of Miss Tuthill's numbers were Jean Paul Kuster's "Invocation to Eros," a Norwegian folk song by W. Peterson-Berger and several old English ballads. The balance of the admirable program was instrumental, consisting of a trio by Mendelssohn, played by August Arnold, piano; Louis Mollenhauer, violin, and Gustav O. Hornberger, cello; a Haendel-Halvorsen duet, performed by Arthur Lichstein, violin, and Willem Durieux, cello, and a string octet by Walde-mar Bargiel.

### Tertius Noble Recital Opens Series of Organists' Guild

The American Guild of Organists announces its seventh series of free organ recitals. These recitals will be educational and represent the various schools of composition, and they are in the hands of a

committee composed of William C. Carl, Clarence Dickinson and S. Lewis Elmer.

The first of the series was given on November 25 by the noted English organist, T. Tertius Noble, at St. Thomas' Church, the program consisting of compositions by English composers, including Mr. Noble's own Theme with Variations in D Flat. Other recitals are scheduled by Wallace Goodrich in Boston in January; Frederick Maxson at Philadelphia in February, and Harold D. Phillips in Baltimore during March.

### ST. PAUL SYMPHONY

#### Local Soprano Soloist in One of Trio of Good Concerts

ST. PAUL, MINN., Nov. 16.—In three concerts by the St. Paul Symphony Orchestra, Walter Henry Rothwell, conductor, Hugo Kaun's "Festival March and Hymn to Liberty," with its "festival" introduction, has brought local audiences literally to their feet with its introduction of the "Star-Spangled Banner" theme. It was played first at a symphony concert, again at the Young People's concert Saturday afternoon and yet again at the popular concert yesterday.

In the engagement of Alma Peterson as soloist the orchestral management gave recognition to the city's own musical resources at yesterday's concert.

A stirring and effective performance of Wagner's March from "Tannhäuser" opening the program was followed by Humperdinck's Dream Music from "Hänsel und Gretel." Three beautiful numbers that followed were played consecutively and not, it would seem, with particular regard for effective program-making. The appealing, singing quality of the strings was particularly apparent in Grieg's "Varen," Gounod's "Meditation" upon the First Prelude of Bach and Elgar's "Chanson de Nuit."

A considerable "let down" was experienced in the not over-elevating character of Henberger's Waltz from "Der Opernball," which closed the program.

Mrs. Peterson's singing revealed some very beautiful tones in an altogether good voice. She sang Mimi's Aria from Puccini's "La Bohème" and two persistently demanded encore numbers, Cadman's "Welcome, Sweet Spring" and Woodman's "Birthday Song."

The first Young People's Concert by the orchestra brought out an audience of 2,000 in spite of the not-to-be-despised counter-attraction, the Minnesota-Chicago football game. F. L. C. B.

### Orchestra Visits Columbia, Mo.

A slight misstatement occurred in MUSICAL AMERICA of November 15 in an article concerning the concerts under the auspices of the Phi Mu Alpha of the University of Missouri, at Columbia, Mo. The concluding sentence stated that "there is also a Spring visit from the Minneapolis Orchestra, from which it might have been inferred that this organization appears under the auspices of the Phi Mu Alpha. The Minneapolis Orchestra, during its course of visits to Columbia, has appeared only under the auspices of Christian College, and will appear again this Spring under the same auspices.

### Four Anderson Artists with "Messiah" of Canadian Chorus

Walter Anderson has booked the following four artists to sing with the Elgar Choir, of Hamilton, Ont., on February 10, in "The Messiah": Marie Kaiser, soprano; Mildred Potter, contralto; William H. Pagdin, tenor, and Albert Wiederhold, basso.

### CALGARY HAS PIONEER ORCHESTRA OF ALBERTA

#### First Concert of Max Weil's Symphony Places City in Vanguard of West Canada Music Progress

CALGARY, ALBERTA, CAN., Nov. 11.—Public-spirited and music-loving citizens of Calgary at last have realized their ambition to have a Calgary Symphony Orchestra and place Calgary in the vanguard among Western Canadian cities in the development of music. This pioneer organization under the inspiring direction of Max Weil, surpassed the fondest hopes of its organizers in the opening concert last night, before a highly enthusiastic audience, representative of Calgary's best citizenship.

There were no assisting artists on the program, the orchestra itself being able to hold the attention of the hearers throughout the evening, as the program was so varied as not to prove monotonous. A feature of the orchestra is the fact that a large part of the first and second violin choir is made up of women musicians, who, besides lending distinction to the organization, were a large factor in the good playing that assured such a signal success.

The concertmaster, Rowland Leach, was an effective soloist in the "Meditation" from "Thais," Haydn's Symphony "Militaire" proved a delightful contrast to the rest of the program, which consisted of compositions of the more modern composers, including Dvorak's "Slavonic Dances," op. 72, No. 8; Grieg's "Herz-wunden" and "Frühling"; "Meditation," from Massenet's "Thais" and the suite, "Scènes Alsaciennes," of Massenet. All of these were performed with splendid results under Conductor Weil's baton.

### HOFMANN IN COLUMBUS

#### Pianist a Week Late in Filling Engagement as Result of Blizzard

COLUMBUS, O., Nov. 19.—At last the Josef Hofmann recital took place. More than 4,000 persons thronging Memorial Hall to hear him. Exactly a week ago Mr. Hofmann was snowbound near Cleveland, and this same audience had gathered to hear him, going away much disappointed when it was announced that nothing had been heard from the artist.

Rarely has one had the pleasure of listening to so great a pianist as Josef Hofmann. His technic is flawless; his interpretations highly imaginative as well as intellectual. His playing cast such a spell upon the audience that it actually forgot to applaud.

The Ross Guild has secured the services of Cecil Fanning, baritone, and H. B. Turpin, accompanist, for a song recital December 11. This will be Mr. Fanning's second recital in his home city within three months.

The third free municipal organ recital was given in Memorial Hall Sunday afternoon to an audience of 1,800. Mrs. Arthur D. Wolf was the organist; Margaret Welch, contralto, the soloist. The program was both beautiful and interesting. ELLA MAY SMITH.

### Bust of Verdi Erected in Rome

ROME, Nov. 21.—A bust of Giuseppe Verdi by the noted Italian sculptor, Giulio Monteverde, was to-day placed among those of other modern Italian celebrities by the Mayor of Rome in an impressive centennial ceremonial in the presence of Luigi Credaro, Minister of Public Instruction and United States Ambassador Thomas Nelson Page.

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## PREMIERE OF 100-YEAR-OLD OPERA

**Boieldieu's "Les Voitures Versées" Given for First Time at Berlin Royal Opera, with Richard Strauss Conducting—No Very Profound Impression Created—Regina Vicarino a Much-Praised "Violetta" in Prague—Lhévinne, Spiering and Violinist Gittelson Imposing Figures in a Week of Music in Berlin**

European Bureau of Musical America,  
Neue Winterfeldtstrasse 30,  
Berlin, November 3, 1913.

UNIQUE is certainly the word that describes last night's premiere at the Royal Opera, in view of the fact that the work presented has passed the century mark. Boieldieu's "Les Voitures Versées," originally a vaudeville and later arranged into a comic opera, has, in fact, required more than a hundred years to find its way to the royal boards in Berlin. But, though it had a warm and sincere if not enthusiastic reception last night, we cannot say that its great age, as in the case of wine and violins, has improved it. Its excessive naïveté is not for the present day, though one cannot find fault with the libretto, either from a literary or operatic standpoint. In a tale of a wealthy provincial who, in order to have the privilege of entertaining people of quality, arranges to have all the mail coaches break down in front of his house, there is a droll idea, but the working out, especially in the attempted modernization of the work by the Generalintendantur, was not entirely effective. Dr. Richard Strauss, who seems to be making a specialty of musical delving into the gallant epoch, occupied himself with the task of conducting the Boieldieu work with extraordinary conscientiousness and consequently brought out a performance that in many respects was ideal. The assisting artists did their utmost.

At the Royal Opera in Stuttgart the premiere of a new work, "Ulenspiegel," by Walter Braunfels, after Charles de Costor's celebrated novel, by Walter Braunfels, met with a *succès d'estime*. Max Schillings conducted.

Mme. Regina Vicarino, the American soprano, with whose artistic merits you are no doubt familiar, sang *Violetta* as a guest at the German National Theater of Prague on November 2 and met with a royal reception. It is reported that Mme. Vicarino's performance surpassed anything that had been heard in Prague for some time. Besides receiving innumerable curtain calls the artist was also the recipient of a letter from the director, who took this means of expressing his appreciation and admiration of the artist's work. Surely a token not frequently duplicated in Germany and Austria!

At the first of the season's concerts of the "Gesellschaft der Musikfreunde" in the Philharmonie on Thursday, the attraction of the evening of course was Emmy Destinn. The report of the prima donna's recent sojourn in the lion's cage undoubtedly added to her popularity. She was not in her best form, but the audience made much of her. Ernst Wendel was the conductor of the evening and there were both good taste and routine evident in his interpretations of the "Flying Dutchman" Overture and Liszt's "Faust" Symphony, which opened and closed the concert. It is scarcely to be considered a news item that that splendid male chorus, "Der Berliner Lehrer Gesangverein," proved an inspiring feature of the evening. The tenor solo of the "Faust" Symphony was ably sung by the opera singer, Johannes Sembach.

A bass baritone of talent is Vivian Gosnell, a Proschowsky pupil, whose recital in Choralion Hall took place on Saturday. Mr. Gosnell's resonant voice is, in the main, cleverly handled and in the interpretation of his long and heterogeneous program he proved himself surprisingly well informed with regard to concert traditions. If, however, he would concentrate his energies less on the details of voice production and allow himself to be carried away by his temperament now and then, his performance would be more imbued with life.

### Lhévinne's Masterful Performance

When Joseph Lhévinne has his good evening he is a pianistic Titan even when interpreting such a spectacular drama of the keyboard as Rubinstein's Concerto in E Flat. With Safonoff, the bâton-less, conducting the Philharmonic Orchestra, the full house in Beethoven Hall was transported into a veritable frenzy of enthusiasm, the like of which we have rarely witnessed. In spite of not having any predilection for the composition in question we are bound to admit that this performance by Lhévinne was a feat of compelling interest. The passages and chord

technic, especially in the masterfully attained finale, were an inimitable illustration of pianistic accomplishment, while the dash and spirit revealed by the artist throughout were bound to inspire even the most unresponsive. Of the succeeding number Mozart's E Flat Concerto, for two pianos, played by Joseph Lhévinne and his wife, Rosina Lhévinne, we were able to hear only the first *Allegro* movement. There could have been nothing more gratifying than the clarity and precision, the graceful delicacy of the performance of this artistic couple.

Frank Gittelson seems to be making for himself a name of distinct significance. He already possesses drawing qualities to an unusual degree, and the writer confesses that his own good opinion of the young American violinist is enhanced with every new appearance he makes. A little master is he who can pull himself out of difficulties so serenely as Gittelson on Saturday. First, the accompanying Blüthner Orchestra, under Edmund von Strauss, was anything but reliable—at times a veritable dead weight. In the first movement of Brahms's Concerto in D the instrumental body became so thoroughly entangled that for several moments serious difficulties were threatened. Then the artist's string insisted on misbehaving, so that the purity of intonation was not always guarded. Yet, withal, Gittelson again succeeded in impressing his hearers with his extraordinary technic and really profound musical conception. He played the concerto with such breadth of style and with so much abandon, while all the time adhering to the musical form and preserving the traditional character of the music, that he fully deserved the enthusiastic ovation accorded him. His tone is not exactly large, but his bowing is so admirable that he produces that flowing concentrated tone which sings above every orchestra. Previous to the last mentioned number the young artist had played Hugo Kaun's "Fantasiestück" and the Concerto in E of Bach.

### A Patriotic Concert

The Berliner Mozart Gemeinde, with the assistance of the Berliner Brahms Society and the Zehlendorf Choral Society, commemorated the centenary of Germany's liberation from French rule with an elaborate concert in the Philharmonie on Monday. The program comprised the 100th Psalm of Handel, Mozart's Coronation Mass, the Choral Symphony, for piano, chorus and orchestra of Beethoven, and Brahms's Triumphal Song for double octet, baritone solo and orchestra. The interpretation of Beethoven's composition, with Waldemar Luetsch at the piano, was excellent. This artist, who manifested splendid powers of technic and interpretation, found more than merely a congenial fellow artist in Fritz Rueckward, the conductor. It is rare that conductors prove equally efficient in leading instrumental bodies and vocal choruses, but, in Fritz Rueckward, we found a conductor equipped with energy, musicianship, artistic inspiration and sufficient experience to carry out his poetic thoughts.

In the solo quartet the soprano, Mary Mora von Goetz, was especially conspicuous. Her sympathetic, well-trained soprano proved one of the most satisfactory features of the evening—to us a most gratifying fact, as the artist, a German, happens to be the pupil of an American singing teacher in Berlin, Franz Proschowsky.

Carl Flesch's European concert tour is proving to be a chain of triumphs, if one may accept the attitude of the press as a criterion. In Munich, where Mr. Flesch played the Brahms Concerto, one of the critics (*Münchener Neueste Nachrichten*) pronounced the following eulogy: "I must say that I have never heard this work played so perfectly as in the interpretation of this great violinist, who was also supported beautifully by Conductor Löwe's beautiful accompaniment. That was the ideal such as the master must have dreamed, and even Joachim, for whom the work had been originally intended, could not have played it more impressively either from the violinistic or musical standpoint." A few days later Mr. Flesch gave a recital in Munich and another critic of the same paper gave his impression in a similar vein.

Mme. Peroux-Williams's song recital in Choralion Hall was attended by a moderate but very enthusiastic audience. The program was made up of Italian, French

and German songs, affording us ample opportunity to appreciate the soprano's tasteful, artistic interpretations, from various points of view. The enjoyment of the listener is doubled when he is able to understand what is being sung and the clarity of enunciation evident in Mme. Peroux Williams style is by no means common on the concert stage. The artist was beautifully accompanied by Alexander Neumann.

### Spiering in Splendid Form

On Tuesday, at the first of the season's symphony concerts by the augmented Philharmonic Orchestra, the conductor, Theodore Spiering, covering himself with glory. The assisting soloist, however, our good friend, Paul Knüpfer, of the Royal Opera, was conspicuous by his absence, due to sudden indisposition. This made impossible the performance of a new composition by Reznicek (four sacred songs with words from the Holy Script).

Mr. Spiering interpreted Delius's "In a Summer Garden," which was given for the first time here with so much subtle shading and wrought such a splendid climax that he deserves a great deal of the credit for the success the work attained in spite of its all too evident Debussyan coloring.

The succeeding number, Haussegger's "Dionysische Phantasie," which is not devoid of reminiscences of Strauss's "Don Juan," was given a superb reading, notwithstanding occasional inexactitudes in the brass tending to detract from its due effect of grandeur. All in all, Mr. Spiering proved to be one of the most competent conductors we have heard this season.

The concert opened with Reger's Concerto in the Old Style—heard for the first time. We were unable to attend this performance, Schumann's Symphony No. 2, in C, concluded the program.

At the third chamber music evening in Beethoven Hall by Schnabel (piano), Flesch (violin) and Gerardy (cello), a packed house of paying music enthusiasts went into ecstasies over the artistic treat offered.

A new book just published by Schuster and Loeffler in Leipzig, which is causing widespread and favorable comment, is entitled "Chopin" and is by Dr. Adolf Weissmann, the music critic of the *Berliner Tageblatt*. Tastefully embellished with photographs and sketches of Chopin, George Sand, Liszt, Bellini and other personages who played a part in the life of the Polish composer, this publication of more than two hundred pages is a valuable acquisition for any musical library. Of especial interest are the facsimiles of Chopin's manuscripts and letters. What makes Weissmann's book especially interesting is the fact that it is not written like a biography but rather as a character study of the man and his work.

On Monday, November 17, Miss Fred Parham Werlein of New Orleans will be heard in a recital at the studio of her teacher, Frederic Warren of Berlin. Miss Werlein will interpret a program of French, German and Italian songs and operatic selections. O. P. JACOB.

### Chicago Auditorium Filled for Melba and Kubelik

CHICAGO, Nov. 17.—A powerful combination is that of Mme. Nellie Melba and Jan Kubelik, who gave a joint recital at the Auditorium yesterday afternoon before an audience which filled every seat. Mme. Melba was in much better vocal condition than she was at her former appearance here and brought forth some especially fine examples of the coloratura art as in Handel's aria from "L'Allegro ed il Penseroso" and in the Mozart aria from "Il Re Pastore." Especially in the Handel aria did Mme. Melba disclose her remarkable vocal virtuosity. The Bohemian violinist, Kubelik, as his share of the afternoon's task, performed with his usual remarkable technic and smooth tone, the Wieniawski D Minor Concerto and the "Witches Dance," by Paganini. The concerto revealed his refined musical instincts and his scholarly interpretative faculties. The "Witches Dance" was dazzling in its brilliance. Dvorak's "Humoresque," given as an encore, created more enthusiasm than

either of the bigger solo numbers. Edmund J. Burke, baritone, is advancing more than ever from the mere position of assisting artist at Mme. Melba's concerts, to a full share in the artistic completeness of the program. Marcel Moyse, flutist, and Gabriel Lappiere, pianist, were the other assisting artists. One of the features of the afternoon was the violin obbligato by Kubelik in Mozart's aria mentioned above, sung by Mme. Melba.

M. R.

### Mme. Homer Has Fellow Pittsburghers for Auditors

PITTSBURGH, PA., Nov. 17.—A most fashionable and musical audience greeted Mme. Louise Homer at Carnegie Music Hall last Tuesday night where the distinguished artist and former Pittsburgher gave a most brilliant program. The program was faultless from a musical standpoint and encores were frequent. The offerings included a group of *lieder*, "My Heart At Thy Sweet Voice," and a group of songs. E. C. S.

### Beatrice Harrison Makes Her New York Début with Philharmonic

Beatrice Harrison, the noted English 'cellist, sailed from Europe on November 22 aboard the *Lusitania*. For the occasion of her début in New York with the Philharmonic Society December 11 Conductor Stransky has selected the d'Albert Concerto. Miss Harrison makes her first appearance in Boston on Wednesday afternoon, December 17, and she will commence her first Western tour on January 23, when she plays with the Chicago Symphony Orchestra.

### Oscar Seagle's "Olden Songs" Delight Chattanooga Hearers

CHATTANOOGA, TENN., Nov. 18.—Oscar Seagle, baritone, recently appeared in this city in a recital, assisted by Yves Nat, pianist. His program consisted largely of old French and English songs, which proved of much interest. In addition to these Mr. Seagle offered the "Vision Fugitive" of Massenet and Carpenter's "Silhouette," both of which were enthusiastically received. Mr. Nat played Liszt's Hungarian Rhapsody No. 2 with much effectiveness, the Chopin "Berceuse" and a "Polonaise" as encores.

"MR. WHEELER deepened the favorable impression which he had made in 'The Creation' and his tone was steady" said

FELIX BOROWSKI, noted critic of the Chicago Record-Herald, when

WILLIAM

**WHEELER**

TENOR

appeared in the "ELIJAH" with the APOLLO CLUB on NOV. 17, having sung twice in eight days with the organization.



Other Chicago critics on MR. WHEELER'S "ELIJAH"

Maurice Rosenfeld in the *Examiner*: "William Wheeler, the tenor, has a virile voice with peculiar rich resonance, besides a high range."

Ed. Moore in the *Journal*: "As was the case when 'The Creation' was given a week ago Sunday, the solo honors were borne away by Wheeler."

Isabel Lowden in the *News*: "William Wheeler took commendable advantage of his greater opportunities last evening and improved the impression left by his singing in 'The Creation.' His interpretation of 'If with all Your Hearts' was well done. Another fine opportunity was offered him in 'Then Shall the Righteous Shine Forth.'"

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### Morrill Pupils Exhibit Their Training in Recital

Several pupils of Mrs. Laura E. Morrill appeared in a recital at the Aeolian Building on November 18. An interesting program had been arranged, a feature being the singing of Lillia Snelling, formerly of the Metropolitan Opera Company. Miss Snelling presented with much taste a group of songs, comprising "La Rose," by René Rabey, Sinding's "Sylvelin" and Vidal's "Ariette." She also participated in two effective duets: "La ci darem" from "Don Giovanni," with Russell Bliss, baritone, and the duet from the second act of "La Gioconda," with Bertha Kinzel.

Mr. Bliss sang two praiseworthy solos, "Vision Fugitive," from "Hérodiade" and "Light," by Marion Bauer. Miss Kinzel's pleasing solos were "Una voce poe fa" of Rossini and Campbell-Tipton's "Spirit Flower." Others who took part acceptably were Freda Hilbrand, Winifred Mason, Clarence C. Bawden, Bertha Barnes, Claire Lillian Peteler and Antoinette Harding. The program closed with a trio by Nicolao, "Ti Prego, O Padre," sung by Miss Mason, and Messrs. Bawden and Bliss.

### Boston Orchestra to Play Mahler's Fifth Symphony in New York

BOSTON, Nov. 24.—The feature of the second evening concert of the Boston Symphony Orchestra in New York, at Carnegie Hall, Thursday, December 4, will be the first performance in that city by the Boston Orchestra of Gustav Mahler's Symphony in C Sharp Minor, No. 5. Owing to the length of the Symphony there will be but one other number on the program—Tschaiakowsky's Violin Concerto, played by Fritz Kreisler. For the second matinee Dr. Muck has arranged a purely classical program. Mr. Kreisler will again be the soloist and will play two concertos, Mozart's in D Major and Viotti's in A Minor. The symphony will be Haydn's "Surprise" and the other numbers will be Handel's Concerto for Strings and two wind orchestras, and Weber's "Jubilee" Overture.

### Bauer's Program of Dance Music Delights Los Angeles

LOS ANGELES, Nov. 16.—Harold Bauer was the second artist to appear on the matinee course of the Behymer series, playing at the Auditorium last Saturday afternoon before a good-sized audience. The program was made up entirely of dance forms, ancient and modern—a welcome change from the stereotyped piano recital program with its fugue, its sonata, its Chopin and its Liszt, with a few moderns to give a tinge of catholicity to the bill. In spite of the unity of idea in the program there was no monotony, as the numbers were well contrasted. Mr. Bauer is one of the men who constitute the final court of appeal in piano playing and his occasional appearances in Los Angeles call out the most musical of its people. His work was a great lesson in the best of piano playing. W. F. G.

### Alma Gluck to Sing with Orchestra of Ironmaster Schwab

Alma Gluck's first concert of the season after her return from Europe will be given in Springfield, Mass., where she is to sing on December 12. The following week she will sing in Easton and Bethlehem, Pa., with the Lehigh Valley Symphony Orchestra, founded by Charles M. Schwab. Miss Gluck's New York recital is scheduled for Tuesday afternoon, January 6, in Carnegie Hall.

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The Public: Please, Mr. Ellis, please, please let us have some more seats at five dollars apiece; if not that, let us have some at ten.—*New York Telegraph*.

Norman Wilks, who was heard here last season, is giving two recitals in London, one devoted to Chopin.

### CHARLES W. CLARK SINGS TO 5,000 IN TOPEKA

Frances Ingram Another Chicago Artist Who Helps Entertain Record-Breaking Audience

TOPEKA, KAN., Nov. 15.—Charles W. Clark gave a recital in the Auditorium here Thursday evening, November 6, under the auspices of the Topeka Commercial



Frances Ingram, Contralto

Club, and all local records for attendance were broken. The big Auditorium was crowded to capacity with 5,000 persons and fully another thousand was turned away, unable to get standing room. Assisting Mr. Clark, was Frances Ingram, contralto, who was heard last season with the Chicago Grand Opera Company. Miss Ingram possesses a voice of fine volume and sweetness, which she has under perfect control.



Charles W. Clark, Baritone

Her taste runs more to the lyric than the dramatic and the beauty of her work was enhanced by the interesting selections she made.

When to a remarkably fine and thoroughly schooled voice is added the power of pronouncing the words so distinctly that even the inattentive among the audience cannot help but hear them in all their beauty, such a singer must be considered a great artist. Charles W. Clark possesses this quality in a remarkable degree and as a result his efforts were greatly appreciated. Mr. Clark sang in French, German and English. Four selections by Schubert, "Aufenthalt," "Fischer," "Mädchen," "Erl-

könig," and "Doppelgänger" were especially well rendered. Mr. Clark's voice is strong, deep and vibrant and easily filled the large auditorium. Wyman's "Absent" and "Reverie" and Sidney Homer's "Uncle Rome," all in lighter vein, were exquisitely done.

### DENVER PHILHARMONIC

J. C. Wilcox, Baritone, Soloist in Second Concert of the Season

DENVER, Nov. 8.—The second concert of the Denver Philharmonic Orchestra, Horace Tureman, conductor, was given at the Broadway Theater yesterday, bringing forward John C. Wilcox, baritone, as soloist. The orchestra showed to much better advantage in this second concert of the season, giving a program interesting to the musician as well as to the average concert-goer.

The Beethoven Fifth Symphony opened the program and one could not but admire the care with which the work was done. The first and last movements were deserving of special praise. In the lovely *Andante* and *Scherzo* the orchestra was not always fortunate, but all in all the performance deserves high commendation.

Still further evidences of Mr. Tureman's careful rehearsing were revealed in the two Liadow numbers, "The Enchanted Lake" and "Kikimora." Here the alluring *pianissimos* and atmospheric effects in orchestral coloring came out surprisingly well and one felt that it was a great thing to have such an organization, with its roots in the soil, so to speak—a Denver orchestra for Denver people.

Mr. Wilcox gave a strong reading of the Massenet aria from "Il re di Lahore." His singing is always a delight, so free is it from all mannerisms and affectations. He was in fine voice and his personality made itself felt at once. The audience accorded him a warm reception and in response to an encore Mr. Wilcox gave the English song, "Come, Let Me Dive Into Thine Eyes," by Burnham.

The program closed with a spirited rendition of the Italian Caprice of Tschai-kowsky. B. D. M.

### Peace in Springfield Orchestra Row

SPRINGFIELD, MASS., Nov. 16.—Peace now reigns in the ranks of the local musicians, which had been disturbed by the refusal of the musical union to allow its members to perform with the amateur musicians in some of the local organizations. The union has now voted to instruct its executive board to permit all members to play with the Springfield Symphony Orchestra and with the Musical Art Society's orchestra. The reason given by the union officials for its previous action is that both orchestras were competing with the newly formed Municipal Orchestra, and if they wanted to hire union men they must eliminate their non-union players. The members of the union decided, however, that the new orchestra had better live upon its merits. V. H. L.

Ernst von Dohnanyi, the Hungarian pianist, now of Berlin, was a recent London recitalist.

### LOS ANGELES HEARS FOUR FINE PROGRAMS

Ellis Club Does Some Excellent Choral Singing—Woman's Orchestra Under New Director

LOS ANGELES, Nov. 13.—The Ellis Club season will be a strong one, judging by its opening concert. The heaviest numbers were the "Invictus" chorus, by Bruno Huhn, the "Hymn to the Madonna," by Kremerer, an arrangement of a Wagner operatic chorus, by Cornell and "The Song of the Camp," by H. J. Stewart, of San Francisco. These were given with that lusty swing which Conductor E. Poulin has taught the club of late years. And the more humorous and pathetic numbers were sung with a nice attention to shading and to pronunciation which always marks the work of the club. Emily Cole Ulrich, soprano, was soloist, singing an aria from "Tosca" and a group of songs. Mary O'Donoghue, pianist, Ray Hastings, organist, and Gustav Ulrich, cellist, were all that could be asked in the way of accompanists.

It was a highly pleased audience which heard the concert of the Woman's Orchestra at the Gamut Club, Thursday night, its first appearance under the direction of Henry Schoenefeld, who has succeeded Harley Hamilton. Mr. Schoenefeld is a director of tact and tactics; he knows his scores and he knows what he wants to get out of them. The selections were such as the players could handle with satisfaction to themselves and their hearers. The best work was done in the tuneful Nicolai overture, "Merry Wives of Windsor." The compositions by the director were presented, a Lullaby and a Serenade, both for string orchestra, compositions of delicacy, neatly played.

Marjorie Nichols was soloist, playing the Mendelssohn G Minor Piano Concerto and a group of Liszt and Wieniawski pieces, as well as encore numbers. Miss Nichols is but sixteen, yet she played with the clarity and sureness of a much older performer. Mr. Schoenefeld had his players well in hand, and kept the accompaniment to its proper proportions.

Returning to Los Angeles for a visit, after seven years in Italy, Isabelle Curl, whose stage name is Mme. Carol, gave a recital at the Behymer Auditorium, last week, which showed the immense progress this singer has made in these years. She is now the wife of an Italian naval officer and sings Italian like a native. Through her studies with Breda, of Milan, her voice has doubled in effectiveness and she sang a most taxing program with accuracy and skill in coloratura.

The People's Orchestra last Sunday played a new suite by Hans Linne, the conductor of the San Francisco Tivoli Opera Company, just closing an engagement here. The suite is built on Indian themes and pictures the life of a brave, from his cradle to the time that he enters the warlike struggles of his tribe. The music is highly programmatic, is full of color and life, and evinces a marked capability on the part of the composer for orchestral effect. Its various movements are well contrasted and it was received with warm evidences of admiration. W. F. G.

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## NEW BOOKS ABOUT MUSIC

A SECOND edition of George Laing Miller's "The Recent Revolution in Organ Building" appears.† It is a carefully prepared little volume which traces the history of the "king of instruments" from its beginnings down to modern times, giving credit to all the great mechanical minds which aided in perfecting it.

The book is profusely illustrated with cuts of organ-consoles, diagrams and portraits of such men as Cavaille-Coll, Henry Willis, Peschard and others. The name of Robert Hope-Jones, the English organ builder, who has in recent years built his so-called "unit organs," which are not organs at all, appears on virtually every other page. There is good "campaign material" in this volume for this organ builder, material which should make his fight for recognition easier than it has been in the past, though he will always have one thing to contend with and that is that organists like to play on organs. A. W. K.

IF the remarks Philip H. Goepp makes about Richard Wagner at every opportunity that presents itself had been made some thirty or forty years ago, the Philadelphia music critic might have enjoyed the distinction of being classified with those ridiculous critics who found nothing but cacophony in the works of the German master. Mr. Goepp has never convinced himself that there is very much in Wagner that is noble, nor has he brought himself to feel the tremendous message carried by just such things as he calls "brute fate and nature," in the working out of the Nibelung story.

So in his new volume of "Symphonies and Their Meaning,"\* which is devoted to modern symphonies, Mr. Goepp appears on many a page as the pathetic belated anti-Wagnerite. Think of what it means to be an anti-Wagnerite in 1913! Did not a distinguished conductor state in an interview in this journal recently that much of Wagner was to be regarded already as classic? Have we not grown to love those places in the "Ring" and in "Parsifal" which ten years ago were a puzzle to cultured musicians?

But this, after all, is Mr. Goepp's privilege, to like or dislike the music, the theories, the personality or anything else you please, of Richard Wagner. An equally noted critic, Ernest Newman, thinks highly of the twaddle of Hector Berlioz's symphonic ravings, while as capable a critic

†"THE RECENT REVOLUTION IN ORGAN BUILDING." By George Laing Miller. Cloth, 192 pp. The Charles Francis Press, New York, 1913.

\*"SYMPHONIES AND THEIR MEANING." "MODERN SYMPHONIES." Third Series. By Philip H. Goepp. Cloth, 363 pp. J. B. Lippincott Company, Philadelphia and London, 1913.

### Soloists for Syracuse "Messiah"

SYRACUSE, N. Y., Nov. 7.—Tom Ward, director of the Music Festival, will direct a performance of the "Messiah," December 29, under the auspices of the Festival Association, at which the soloists have been chosen as follows: Laura Van Kuran, soprano; Corinne Welsh, contralto; William Wheeler, tenor, and Frederic Martin, bass.

Edward Barrow, tenor from Utica, gave much pleasure in a song recital last evening in Apollo Hall, assisted by Conrad Becker, violinist, and Harry L. Vibbard and Zillah Halstead, accompanists. His songs were sung in English and German. At the second meeting of the Salon Musical Club most of the program consisted of the work of Americans. Kathleen King, who always gives a short talk on the topic assigned for each meeting, warmly advocated loyalty to the American composer and artist. Those who contributed to the program were Mrs. Bully and Mrs. Honsinger, pianists, and Pauline Baumer and Elizabeth Smith, sopranos. L. V. K.

### Notable Quartet in Providence Concert

PROVIDENCE, R. I., Nov. 14.—In the second concert in the Steinert series Tuesday evening, in Infantry Hall, given before an unusually large and enthusiastic audience, the program was made up entirely of vocal music by Inez Barbour, soprano; Nevada Van Der Veer, contralto; Evan Williams, tenor, and Reinald Werrenrath, baritone, with Charles A. Baker, accompanist. Evan Williams, who has been heard here several

times with the Arion Club, sang a group of songs by Campbell-Tipton, Jensen and Jules Jordan giving to each a splendid interpretation. Mme. Van Der Veer's beautiful voice, rich and full and of lovely quality, was heard to advantage in a group of songs by Panizza and Scott and her duets with Mr. Werrenrath, which included Reiss's "Ständchen" and "The Hunt," by Huhn, were sung with musicianly insight and good taste. Her solos in "In a Persian Garden," which was given by the Quartet, were rendered most artistically. Miss Barbour's pleasing voice was shown to advantage in the "Russian Peasant Song," by Rachmaninoff, and "Come Unto These Yellow Sands," by La Forge, two songs widely contrasted and rendered in fine style and with perfect diction. Reinald Werrenrath, who was heard here for the first time, created a fine impression by his intellectual and artistic singing and his engaging personality. Charles A. Baker, as accompanist for all the artists, did excellent work. G. F. H.

### A \$7,000,000 Opera House

By recent report, two new Metropolitan boxholders are paying \$200,000 each to enter the Golden Horseshoe this year. Only two other transfers of parterre boxes are recalled since the owning company was formed a generation ago. In those cases \$100,000 was the price. The original investment was \$30,000 for each of the thirty-five shares. Broadway's biggest theater has thus appreciated in value from \$1,000,000 in 1883 to \$7,000,000 now.—New York Evening Sun.



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# MARY JORDAN

CONTRALTO

Century Grand Opera Company



—Photo by Mishkin.

## Miss Jordan's recent operatic and concert successes:

**NEW YORK TRIBUNE**—Mary Jordan's Amneris was a princess of truly regal bearing, while her voice possessed both opulence of tone and richness of timbre.

**NEW YORK EVENING POST**—Miss Jordan's is a rich and true voice of range and power and her bearing worthy of a queen.

**NEW YORK WORLD**—Another singer who pleased was Mary Jordan, a mezzo soprano who has an agreeable voice, a broad style and musicianship.

**NEW YORK EVENING MAIL**—In the evening Mary Jordan appeared as Delilah. She was a beautiful picture. Her voice was of great beauty. She was particularly effective in the well-known aria, "My Heart at Thy Dear Voice." She again convinced that she will be one of the most valuable of grand opera star contraltos.

**NEW YORK ZEITUNG**—In the evening performance Miss Mary Jordan sang Delilah, the third singer to essay this difficult role. She had a difficult task after the singing of her predecessors and it must be said to her credit that she left a decided impression.

**NEW YORK PRESS**—Thanks largely to the power of her voice, Miss Jordan also accomplished good results in the evening performance.

**MUSICAL AMERICA**—Mary Jordan received an opportunity to demonstrate the opulent beauty of her voice on Monday night. The artist was deeply satisfying to the eye, as well as in her ingratiating vocal appeal.

**NEW YORK EVENING WORLD**—Mary Jordan was a handsome Amneris and she sang effectively.

**NEW YORK EVENING MAIL**—Much interest was found last night in the Azucena of Mary Jordan, who sang this for the first time. Her characterization of the old gypsy mother was one of the best by the younger artists and showed strongly Miss Jordan's feeling for character impersonations and her exceedingly beautiful voice.

**CHICAGO MUSICAL LEADER**—In the evening Mary Jordan appeared as the seductive Delilah and made a beautiful picture. She has gained in stage routine and her voice is always of great beauty. She confirmed prior convictions that she will be one of the most valuable of the contraltos on the horizon of grand opera.

**NEW YORK TRIBUNE**—Miss Jordan essayed the part of Delilah and sang the music excellently.

**BALTIMORE SUN**—Mary Jordan gave a strong embodiment of Amneris, her interpretation being deep, full and true. A woman's soul spoke in the delivery of her part, in her moments of passion and her rejected love.

**WORCESTER EVENING GAZETTE**—The other soloist of the afternoon was Mary Jordan, of the Century Opera Company of New York. She had a few lines to sing in the "St. Francis" on Thursday night, but scarcely enough for her hearers to form an opinion of her singing. The case was different yesterday when she was heard in a fine selection of her own choosing, the recitative and aria from "L'Enfant Prodigue," by Debussy. In this she disclosed an opulent contralto voice of large range and much variety of true color. She sings dramatically as befits the leading contralto of the new opera company which is meeting with such great success, and if the rest of the company may be judged by her, that success is not to be wondered at.

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## IN NEW YORK MUSIC SCHOOLS AND STUDIOS

### Cello Recital at Mehan Studios

Thomas H. Rippard, 'cellist, gave a recital at the Mehan Studios, on November 24 with some of the advanced students of John Dennis Mehan, president of the Mehan Studios. Mr. Rippard, though an amateur, played with depth of feeling and artistic discrimination. He played with fine effect an Etude of Chopin, Popper's "Tarantelle" and Couperin-Kreisler's "Chanson et Pavane." An interesting novelty introduced by Mr. Rippard was his version of the "Spinning Song" by Dunkler.

Of Mr. Mehan's pupils who assisted Mr. Rippard, Edwin Orlo Bangs is especially worthy of praise. Mr. Bangs has a sympathetic tenor voice, and has much promise for the future. His interpretation of Donizetti's "Romanza" from "L'Elisir d'Amore," with 'cello obbligato, was noteworthy. The voices of Isabel Irving, soprano, and Mary Kendel, contralto, blended effectively in the "Flower Duet" from "Madama Butterfly," and Helen Denice sang "Mimi's Song" from "La Bohème," commendably. Thomas Phillips, tenor, and Alvin Gillett, baritone, offered a duet from Verdi's "La Forza del Destino," and were enthusiastically received.

Miss Kendel sang a new song by Marion Bauer, with 'cello obbligato, with the composer herself at the piano. Other of Miss Kendel's numbers were: Goring-Thomas's "A Memory," "All in a Garden Fair" by Whelpley, and Holmes's "L'Heure de Pourpre." Other songs of Cadman, Spross, Bartlett, Nevin, Lang and Vorhees were given.

### Haywood Pupil in New Jersey Concert

Ottile Macdonald, soprano, a promising pupil of the Haywood Studios, at present engaged as soloist at the first Methodist Church at Westfield, N. J., will sing a program of James Whitcomb Riley songs with the "Hilder Club" at Rahway, N. J., on November 28. Miss Macdonald is also engaged to sing at the Elks' Memorial Service at Elizabeth, N. J., on December 7.

gram of James Whitcomb Riley songs with the "Hilder Club" at Rahway, N. J., on November 28. Miss Macdonald is also engaged to sing at the Elks' Memorial Service at Elizabeth, N. J., on December 7.

### Two Chittenden Pupils in Prominent Positions

Islay Macdonald, a pupil of Kate S. Chittenden, has been appointed assistant pianoforte instructor at Vassar College. Elsie Lamb has been engaged by the well-known prima donna, Emma Loeffler, as accompanist for her concert tours this season.

### Artists in Ziegler Senior Class

Anna E. Ziegler, founder and director of the Ziegler Institute of Normal Singing, announces her senior class of 1913 as follows: Laurette Taylor, star of "Peg o' My Heart"; James Briggs, of the New York Hippodrome; Ida Marcella Cowan, Aborn Grand Opera Company; Gladys Chandler, *Hänsel*, with the Century Opera Company; Betty Marsden, "Everywoman"; Linnie Lucille Love, "Romance" company; the following church soloists: Marion Bertolet, Elizabeth M. Pyle, Ella M. Phillips and Mrs. Minnie L. Mugge; and the following teachers: George Kreykenbohm, Elsie Ray Eddy, Blanche Hine, Charles Floyd, Mrs. Homer L. Brookins and Bernita Earl.

### Pupils Honor Mr. Baernstein Regneas

On Tuesday evening of last week several singers of note and many who have yet to make a name for themselves in the musical world gathered at the studio of their teacher, Joseph Baernstein Regneas, on the occasion of his birthday. They presented him with Picard's bronze statue, "Escholier du XIV Siècle," and a magnificent glass and silver vase. A banquet concluded the evening's festivities.

## ARTHUR NEWSTEAD MAKES HIS DÉBUT

New Pianist Heard in Baltimore—  
"Tosca" Third Opera—Sousa's  
Band Welcomed

BALTIMORE, Md., Nov. 22.—The fourth Artist Recital which took place Friday afternoon at the Peabody Conservatory of Music served to introduce the new member of the faculty, Arthur Newstead, pianist, whose distinguished achievements were witnessed by an enthusiastic audience which gave a hearty reception and ardent recognition to the newcomer. An exacting program had been chosen for this initial appearance and splendid opportunities for judging the high caliber of this artist were given in such compositions as the Brahms "Intermezzo" and "Ballade," the interesting "Carnaval" of Schumann, and the well-known Impromptu of Schubert. The characteristic qualities which stood out most prominently with this player were a fine sense of rubato, tenderness of expression as well as resonant delivery. Thus it was that a decided atmospheric charm and poetic fancy pervaded the interpretations, and in saying that Mr. Newstead is able to instill these moods so that they do not pass into what is obviously sentimental, a just description is given. On the other hand his bolder delineations carry an appreciation for tonal-blending which results in richness of coloring and commendable warmth.

The personality of Mary Garden attracted a large audience to the third operatic performance given on Friday evening Nov. 21 at the Lyric by the Chicago Grand Opera Company, "Tosca" being the medium with

which this celebrated diva exploited her art. While this artist's interpretation of this rôle has been witnessed upon previous occasions, it must in all justness be said that the portrayal last night held fresh evidences of histrionic powers and that there was displayed a purer vocalization than formerly. Aristodemo Giorgini was the *Mario Cavaradossi*, Giovanni Polese the *Scarpia*, and Campanini conducted.

The fact that the masses find much pleasure in military music, especially when this style of music is further glorified by the magic which Sousa, the inimitable, instills into his organization, was demonstrated by the crowds that heard the afternoon and evening concerts given by this band at the Lyric on Saturday, Nov. 22. The new compositions from the facile pen of Sousa, a suite called "The American Maid," a set of character studies, "The Dwellers in the Western World," and a rousing march, "From Maine to Oregon," were received with considerable interest. Virginia Root, soprano; Margel Gluck, violinist, and Herbert Clarke, cornetist, were the soloists, and their efforts met the approval of the audiences at both concerts.

A recital, which marked the dedication of the new pipe organ at the Walbrook Methodist Church, on West North avenue, Baltimore, took place on Thursday evening, Nov. 20. Clara C. Groppe brought out the tonal qualities and registration possibilities of the new instrument in a well selected program, and William G. Horn, baritone, assisted as soloist. F. C. B.

### Heimus Applauded at Professional Matinée

Percy Heimus was seen as an actor at the Casino Theater, Thirty-ninth street and Broadway, at the Professional Woman's League Benefit matinee November 18. Again this singer evidenced his versatility and received an ovation from the audience composed of well-known actors and actresses, who appreciated the technical grasp Mr. Heimus has of dramatic art.

## FOR OPERA LOVERS

In attending Opera what one wants is the STORY in few words. The book "Opera Stories" fills this want. New edition just out. It contains the stories (divided in acts) of 176 Operas, and 5 Ballets; the very latest announced operas such as "A Lover's Quarrel," "Noel," "Cyrano de Bergerac," "Mme. Sans-Gene," "Zingari," "Elijah," "Conchita," "Kuhreigen," "La Forêt Bleue," "Djamileh," etc.; all standard operas, also Fine Portraits of famous singers. The book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

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## MUCK ELOQUENT IN MAHLER SYMPHONY

An Overpowering Performance by the Boston Orchestra—Paderewski Heard at His Best—Maggie Teyte, Irma Seydel, Huyman Buitekan and John Chipman in Recitals

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, November 24, 1913.

PADEREWSKI at his very best; a memorable performance of Mahler's C Sharp Minor Symphony, which will soon be played also in New York by the Boston Orchestra; Maggie Teyte's admirable singing of old French music, with accompaniments of old instruments, and the singer in costume; Wilhelm Bachaus's first Boston recital of the season; a joint recital by Huyman Buitekan, pianist, and Irma Seydel, violinist, and a song recital by John Chipman, tenor, were the outstanding musical events of the last week.

Paderewski, yesterday afternoon, the 23d, in Symphony Hall, surpassed himself and played in a manner that revived in the hearts of many of those present memories of the golden days of his American conquest. Nor can one easily say which performance should have been most admired, a nocturne of Chopin, the "Moonlight" Sonata of Beethoven, or the D Flat Hungarian Rhapsody of Liszt, which Mr. Paderewski edited slightly with extreme good taste and the most splendid effect. In all things he was the master musician. The composition of the audience, too, was somewhat of a surprise. Fully fifty per cent. were men, whereas one conceives of the average piano recital as an occasion where the attendance is for the greater part divided between ardent women and the gentler species of youth. These were hard-headed, iron-gray men, who looked as if they were in the habit of making an honest living in downtown offices six days in the week. And these men again made a full fifty per cent. of those who remained in their seats or rose to their feet after the Rhapsody and refused to leave the hall and stamped and cheered.

### The Mahler Symphony

Even deeper was the impression made by Dr. Muck's performance of Mahler's Symphony the Friday afternoon and Saturday evening previous. Say what you will of the musical material with which Mahler builds—sometimes bricks, and oftener straw—his conceptions are colossal. There has probably been no man since Wagner who could carry in his head and complete such vast architecture. The symphony does indeed, in its dimensions, tower up to heights insuperable to man. Call it extravagant, call it forced, bombastic, whatever you like—there is an heroic greatness of motive back of this structure which pulls you up with it whether you will or no. And while your ears and your judgment tell you one thing, you are simply overwhelmed with the passion and the splendor of the music.

Much, certainly, was due to the performance, a performance which must rank as one of the greatest ever given by the Boston Symphony Orchestra; a performance that moved the conductor himself beyond concealment. Never in Boston had Dr. Muck appeared so carried out of himself. Dr. Muck might have composed the work himself, so profound was his conviction, so all-conquering his own enthusiasm. One has only to recall the first performance of the work, and the thinness of much of the thematic material, of the symphony, masterly as is its manipulation, to understand all that was done for the composer. There was a demonstration after this performance which seldom occurs at a purely orchestral concert, and Dr. Muck, recalled for the third time, turned about on the stage, and himself applauded the orchestra. The orchestra, indeed, had achieved the impossible, and Mr. Heim's brilliant and audacious first trumpet playing of impossible passages was only one of the feats of valor that graced the day.

### Mr. Chipman Gives Pleasure

Mr. Chipman's recital on the 18th was a pleasurable occasion. His voice is not a great one, nor was his program too pretentious. The singer aimed to give pleasure by a series of songs of the "lighter" character, sung with taste and with finished vocalization. His singing gave genuine pleasure to an audience of fair size.

Huyman Buitekan has studied long and faithfully in Boston, with the late Dr. Louis Kelterborn; with Carl Faeltton, Mme. Helen Hopekirk, and, I believe, others. His serious attainments showed themselves when he played in Steinert Hall on the evening of the 19th. His program was of a sufficiently varied and taxing character—or rather, his share of the program. He played with the musicianship and with a

solid technical attainment which did not advertise virtuosity at the expense of sincerity and warmth in interpretation.

Miss Seydel has been for years a pupil of Charles Martin Loeffler. Carefully schooled, and herself uncommonly equipped as a musician—for her father, T. Seydel, the double-bass player of the Boston Symphony, has superintended her education—she gave repeated proof of her steady and normal development as a violinist and musician in the Brahms violin and piano Sonata in A Major, and in pieces by Maquarre, Mozart, and Lanner-Kreisler.

Miss Teyte's recital, an expensive affair

at the Copley-Plaza Hotel, was one of those occasions that one enjoys with all the heart while in progress, and remembers with pleasure ever after. Miss Teyte garbed herself in various costumes of the seventeenth and eighteenth centuries—French costumes—and looked charming. She added to the charm of her personal appearance the most accomplished gesture and skill in diction. Songs of the seventeenth and eighteenth centuries, the majority of them folk-songs, others from the operas of composers such as Grétry and Dalayrac, some of them mocking and gay, others tender in a sentimental manner, and in the case of Grétry, betraying occasionally the presence of real passion underneath elegance—these songs were inimitably interpreted. Miss Teyte was accompanied by the Boston Quartet of players on old instruments, composed of C. W. Adama, harpsichord; P. Fosse, oboe d'amore; A. Gietzen, viola d'amore; M. Belinski, viola da gamba.

OLIN DOWNES.

## SMALL AUDIENCES AT MONTREAL OPERA

Artistic Successes Not Matched by Financial Results in First Week of New Canadian Company—"Butterfly" and "Thais" Especially Well Performed—Kathleen Parlow Soloist in Opera Concert

MONTREAL, Nov. 24.—The first week of the Montreal season of the National Opera Company of Canada, under direction of Max Rabinoff, has achieved an emphatic artistic success. Three operas have been given, each for two performances, and at least two of these operas evoked immense enthusiasm on each occasion. While the third opera, "La Gioconda," did not receive quite so cordial an acclamation, it served a useful purpose in introducing the ballet, an organization incomparably superior to anything that has ever appeared in opera in Montreal before.

On the business side the experience of the week has shown that the management, which differs from that of the late Montreal Opera, in being somewhat less familiar with local conditions, had rather overestimated the extent to which the music-loving public could be brought to the theater in a single week. It proved impossible to secure adequate patronage for the orchestra concert on Wednesday afternoon, even with so powerful an attraction as Kathleen Parlow for the soloist. Nor could the public be induced to attend operatic performances at the regular scales of prices on Saturday afternoon. Late in the week, therefore, the Saturday matinée of "Il Segreto di Suzanna" was called off, and that work still awaits its première performance in Montreal; and for the future Saturday afternoons will be devoted to orchestra concerts at popular prices, following the practice of the Meighen-Jeannotte régime of the last three seasons.

While the attendance during the opening half of the week was hardly satisfactory it improved considerably as the strength of the company became better known. The selection of "La Gioconda" was hardly fortunate for the opening bill, apart from the excellent opportunity it afforded of introducing a splendid ballet. The opera is new to Montreal, and is of the old-fashioned Italian type, which does not appeal greatly either to the French or English public in this city; its popularity elsewhere rests largely on the strength of the tenor rôle, and unfortunately Giovanni Farnò, who sang *Enzo*, was too nervous to do himself

justice, and overstrained his rather light voice. At the second performance, on Saturday, the soprano rôle was taken by Ada Cassuto, of Rome and Covent Garden, who revealed a delightfully pure and charming voice and remarkable personal beauty. The predominating figure at both performances, however, was Jose Segura-Tallien, the *Barnaba*, a baritone of good vocal quality and exceptional dramatic intelligence, who also gave us a *Sharpless* in "Butterfly" which was easily the most realistic and convincing that we have seen.

### Strong Cast for "Butterfly"

Many hardened opera-goers have expressed the opinion that the two "Butterfly" performances were the best ever given in Montreal. The opera has certainly never been rendered with a more completely satisfactory cast in all points. Luisa Villani was thoroughly satisfying vocally as *Butterfly*; Giuseppe Gaudenzi both sang and acted with great skill as *Pinkerton*, and succeeded in giving an air of novelty to the rôle by playing the first act with a much greater degree of irresponsible boyishness than usual; the *Suzuki* of Elaine de Sellem was exceptionally poignant and beautiful; the *Sharpless* has already been mentioned; and Natale Cervi, an old Montreal Opera comedy man, gave a brilliant bit of character as *Yamadori*. The orchestra under Jacchia was extremely good. With all these excellent qualities it seemed strange that the sum total of the performance was not more stirring, that it had so much less climax than some performances of the old company with lesser people; but the reason is doubtless to be found in the wonderful happy-family spirit of co-operation which prevailed in the old company.

The unqualified success of the week, however, was "Thais," with an absolutely new cast and a new conductor. Here again the achievement was a matter of individual brilliancy rather than of ensemble which at times was ragged. But no such combination as Helen Stanley, of the Chicago Opera, and Edmond Roselli, of the Paris Opera, has been heard here before in the two leading rôles. Miss Stanley has one of those rare voices of the ethereal type, pure, effortless, perfectly controlled, apparently incapable of an uncertainty of pitch

or impurity of tone; her acting is wholly the result of study and consideration, but it so thoroughly clever that it never seems labored. Roselli is a singer of the first rank and got every ounce of vocal and dramatic effect out of Massenet's sensuously splendid music. Alexander Savine conducted for the first time and kept things well together, though the orchestra had not nearly so much suavity as the score requires.

### Kathleen Parlow's Appearance

Jacchia conducted the orchestra concert on Wednesday and Kathleen Parlow won all hearts by the richness of tone and feeling in her playing of Hubay, Brahms and Wieniawski. She is about to undertake a Canadian tour under management of Mrs. Ellen G. Lawrence and will be assisted by that impresario's daughter, Ursula Lawrence, a young soprano who has been finishing under Clerk Jeannotte.

The soloist at the Sunday concerts yesterday was Beatrice Bowman, a former soprano of the Montreal Opera and very popular here. Conductor Shea's orchestra rendered a symphonic poem entitled "The Dawn" by the local organist, Alexis Constant. A group of numbers for strings by Alfred de Sève, a Montreal violinist, showed much charm and grace.

The air is full of rumors of a new opera house, said to be already planned and a site purchased, the project to be financed by Colonel Meighen, president of the late Montreal Opera. Colonel Meighen is now in the Riviera and no confirmation of these reports is possible.

K.

### Caroline Ortman Head of Vocal Faculty in Charlotte, N. C.

Caroline Ortman, who has frequently been heard in concert in New York, has been engaged as head of the vocal department of Queen's College, Charlotte, N. C. On the occasion of her commencing her duties at this institution Mme. Ortman participated in a concert given by the music faculty of the college, where she was enthusiastically received. Her rendering of the "Aria de Leonore" from *Fidelio* was commendable. She sang Karl Theodore Saul's "Has Loved and Lost" very effectively. Mr. Saul dedicated his "Oriental Serenade" to Mme. Ortman, and she sang it on this occasion for the first time, and was greeted with much applause. She also sang Dvorak's "Als die alte Mutter" and Chadwick's "Serenade." New York concertgoers will have an opportunity to hear Mme. Ortman early in January, when she gives her recital in Aeolian Hall.

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From the New York Evening Post, Oct. 25, 1913:

"But the afternoon's most remarkable performance was the playing of Bach's formidable 'Chaconne' for violin alone. In this Miss Lee proved herself a true artist in every sense of the word. Tone, intonation, and phrasing were perfect, the shading was fascinating. If Miss Lee can give a concert in which she plays everything as well as she did this supreme test of violinistic artistry, her success is assured."

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## DANGER OF CHOOSING WRONG CAREER

Vocal Aspirants Need Diagnosis of "Voice Specialist," Says Oscar Leon

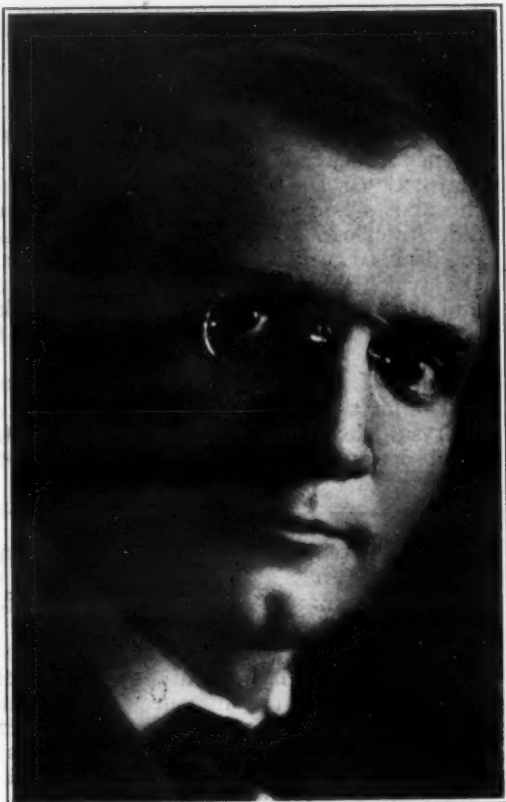
SINGING teachers who claim to have new ideas regarding voice culture are not exactly rare in New York, and the number of those who profess to have discovered a new "method" is legion. There is one instructor, however, who gains his results on the basis of diagnosis. This is Oscar Leon, who describes himself as a "voice specialist."

"Before one determines to take up singing as a career," says Mr. Leon, "he ought to make sure that his talent, temperament and physical equipment justify him to pursue this course. Many ambitious students spend years of hard study and hundreds of dollars on their voices, only to wake up to the sad realization of the fact that their voices were not worth the training. How much better if they had invested their time and money in some business for which they were equipped."

"Sometimes teachers do not have the training and knowledge necessary to diagnose the voices of pupils properly, and as the singer is absolutely helpless in diagnosing his own voice, there are thousands of ambitious young men and women who fail in reaching their goal. Generally this disillusion comes too late for them to prepare for another vocation. If such people would only seek the advice of a specialist who knows, they would save themselves the painful disappointment of following the wrong road."

Explains Mr. Leon: "Don't ask me what method I use in teaching. I use no particular method. I suit my teachings to the requirements of each individual voice. Thus far I have not found two voices requiring the same kind of treatment."

"I lay particular stress upon the necessity of having the proper 'tone coloring' in singing. The singing of the average singer can be compared to a charcoal drawing in black and white, whereas the production of a finished artist should be like an oil painting of many colors. Then there is the importance of proper breath-control, in conjunction with this 'tone-coloring'."



Oscar Leon, New York Vocal Instructor

Breath control is to the voice what the bow is to the violin, or touch is to the harp."

Before his coming to America Mr. Leon spent years of research and study in Italy, Austria, Germany and France under such teachers as Lamperti, De Reszke and Lilli Lehmann, and for the last two years has been teaching in New York. One of his specialties is that of curing "ruined" voices. Besides being a vocal teacher Mr. Leon is a pianist and composer, having to his credit several operas and songs. One of his recent works is a song on John Hay's poem, "A Woman's Love," which is said to have so appealed to Emmy Destinn that Mr. Leon dedicated the song to her.

Mr. Bochau Makes Début as Conductor of Baltimore Chorus

BALTIMORE, MD., Nov. 20.—The concert given last night by the Arion Singing Society at Lehmann Hall held especial inter-

est as it was the début of its new conductor, Charles H. Bochau, whose indefatigable work made a marked impression. This energetic musician is instilling qualities into the different sections of the chorus which will eventually result in a fine blending of tone, and although his work with this body of singers has just begun, the general effectiveness of his discipline asserted itself in the renditions of such difficult numbers as Angerer's "Des Geiger's Heimkehr" and "Das Lied" of Baldamus. In a group of short choruses sung in English some pretty effects were gained. Another phase of Mr. Bochau's conducting ability was made evident in the spirited playing of the orchestra in its special numbers and in the accompaniments to the chorus and to the soloist, Mme. Frank M. Addison, alto, who, through the fine support given in the orchestra, was able to present an aria from Nadeschda by Goring Thomas in a highly dramatic manner. Mme. Addison's delivery of Clayton Johns's "Where Blooms the Rose," Wilfred Sanderson's "Tired Hands" and Ivan Novello's "The Little Damsel" was colorful and met the approval of the audience. The other soloists of the evening were Harry Neu, tenor; Felice S. Iula, harp; Adolph Riehl, xylophone. Howard R. Thatcher was the accompanist. F. C. B.

### GRISWOLD IN ROCHESTER

Basso the Soloist in Inaugural Orchestral Concert

ROCHESTER, N. Y., Nov. 24.—The Rochester Orchestra, Herman Dossenbach conductor, inaugurated its second season last Monday evening at the Lyceum Theater. The chief work of the evening was Villiers Stanford's "Irish Symphony." The Overture was Berlioz's "Roman Carnival" and the waltz from Richard Strauss's "Rosenkavalier" brought the program to an end.

Putnam Griswold, basso, was the soloist and gave a vivid interpretation of "Woman's Farewell" from "Walküre." He also sang four songs, including "The Happy Lover," by Weston, and "The Pretty Creature," Leveridge. The songs gave great pleasure, but it was perhaps in the operatic selection that Mr. Griswold was heard to best advantage. Emil Polak was the accompanist.

The first in the series of Chamber music recitals to be given by John Warner and Jan and Boris Hambourg took place at the Genesee Valley Club, Friday evening.

An attractive program of English, French, Italian and Spanish ballads was sung recently at the Century Club, by Henri Varillat in the presence of a large audience. I. B.

### MEMPHIS JOINT CONCERT

Zoellners and Jenny Dufau Appeal to Beethoven Club Audience

MEMPHIS, TENN., Nov. 22.—Memphis had an interesting joint concert this week, attended by a representative audience. Jenny Dufau, coloratura soprano, and the Zoellner String Quartet appeared at the Goodwyn Institute Monday night under the auspices of the Beethoven Club. Miss Dufau was at her best in an aria from "Traviata." Her program contained three songs in English and she added several encores.

The Zoellners gave Beethoven's C Minor Quartet, the Andante Cantabile of Tschai-kowsky's op. 11, and the Scherzo from the Suite, op. 35, by Glazounow, pleasing with sensuous beauty of tone. E. T. W.

## CHORAL BOOKINGS ATTEST GRACE KERNS' POPULARITY

Leading Organizations Engage Soprano for Oratorio Performances—Her Recital Activities

Grace Kerns, the young American soprano, who for the last three years has been soloist at St. Bartholomew's Church, New York, and who has been gaining steadily in popularity as a concert singer throughout the country, was forced to shorten her stay abroad this Summer in order to fill various engagements in this country. Al-



Grace Kerns, Young American Soprano

though Miss Kerns has been appearing successfully in numerous concerts and oratorio performances since her return, her busy season does not really commence until December 2, when she gives a recital in Fremont, O., followed by another before the Syracuse Arts Club on December 4.

On December 17 she will be soloist in the Verdi "Requiem" with the Providence Oratorio Society, under the direction of Dr. Jules Jordan, and in Boston with the Handel and Haydn Society in "The Messiah" on December 21. She repeats the "Messiah" in Worcester, Mass., on December 26, with the Worcester Oratorio Society, and January 27 in Lowell, Mass., with the Lowell Choral Society. The engagement of Miss Kerns by such important American choral organizations is a recognition of the consistently high standard of her singing.

At her recent concert with the Philadelphia Orchestra, under Leopold Stokowski, together with Irma Seydel, violinist, Miss Kerns scored a decided success with her artistic interpretation of "Depuis le Jour" from "Louise," and several arias from "Madama Butterfly."

Frederick Hoffman to Make Short American Tour

BERLIN, Nov. 22.—Frederick Hoffman, the baritone, of Albany, N. Y., sailed Tuesday for a short American tour. He expects to return here in April.

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## HAMMERSTEIN SAYS HE'S BEEN LIBELLED

**Denies Paris Stories Anent Postponement of Opera Contracts and Accuses the "Herald"**

While rumors continue to come from Paris to the effect that various singers engaged for the projected season of opera in French and Italian at Oscar Hammerstein's new house in New York intend to sue the impresario because of the postponement of their contracts until next season, Mr. Hammerstein himself has characterized most of the stories as "false and villainous" and has even announced that

he intends to start suit against the New York Herald. Mr. Hammerstein sent the following letter to several of the New York newspapers on November 22:

"The cancellation of my projected season in French and Italian in my opera house, now nearing completion, and the postponement of contracts with French and Italian singers till next season, have resulted in sudden but systematic concoctions of false and villainous stories cabled to the newspapers here from Paris.

"Unquestionably the originators are my adversaries in my profession here, and they succeeded in making innocent tools of the newspaper correspondents in Paris.

"To preserve my personal honor I have been compelled to take criminal action by placing the matter in the hands of the District Attorney. The editor-in-chief of the New York Herald, Mr. Pierson, has already been summoned to appear in the Tombs Police Court on Tuesday morn-

ing to explain or justify one of the most brutal libels ever published in a supposedly respectable newspaper." (The case against the Herald has been adjourned until December 2.)

According to a Paris dispatch to the New York Times, dated November 21, Gabriel Astruc, manager of the Champs Elysées Theater, through whose musical agency Oscar Hammerstein engaged the majority of the French singers, said that the artists had engaged Archibald & Fernald, American lawyers, practicing in Paris, to proceed against Mr. Hammerstein to enforce his contracts or collect damages and that a member of that firm was likely to sail for New York during the next few days.

Other Paris dispatches have intimated that Maria Barrios, the soprano, and Marvini, the French singer, intend to take legal action in connection with the postponement of contracts.

## MAGGIE TEYTE ESSAYS ALL-MODERN PROGRAM

**Little of Real Musical Value, However, in Curious List of Offerings Made to New York Audience**

Had the program which Maggie Teyte presented at her Aeolian Hall recital last Monday afternoon matched its formidable unconventionality in musical value the event would have been one of the really significant entertainments of the New York season. The little soprano has always ranked high as an exponent of ultra-modern specimens of French song literature. She did not confine herself to France exclusively on Monday but all the songs—whether French, Italian, Russian, German or American—savoured of modernity, a number of them dating from the current year, from last season or the one preceding. Following is the curious list in full:

Charpentier, "La petite frileuse" (Balzac), 1885; Hüe, "Tête de femme" (Tr. Klingsor), 1912; Debussy, "Je tremble en voyant ton visage" (Lhermite), 1910; Chabrier, "Romance de l'étoile" (Vanloo), 1877; "Villanelle des petits canards" (R. Gérard), 1889; Carpenter, "Les Silhouettes" (Wilde), 1912; Schindler, "Marian," a suffrage

song (G. Meredith), 1912; Zandonai, "Ultima Rosa" (Fogazzaro), 1913; "Serenata" (Garcia Deledda), 1913; Roussel, "Ode Chinoise" (Confucius), 1907; "A un jeune gentilhomme"; Moussorgsky, "La Pie Bavarde" (Pushkin), 1867; Stravinsky, "La Rosée Sainte" (Gorodetsky), 1908; Hugo Wolf, "Und willst du deinen Liebsten sterben sehen" (Heise); "Mein Liebster ist so klein" (Mörke); Szymanowski, "Der Einsiedel," 1912; Bleichmann, "Der kessende Wind," 1899.

So unusual a collection would seem to invite protracted discussion. In view of the average of artistic worth attained therein such discussion is not necessary. Only two songs in this whole pretentious array stand forth as of musically substantial and significant—the piquant "Pie Bavarde" of Moussorgsky with its touches of unmistakable Russianism, and Hugo Wolf's nobly beautiful "Und willst du deinen Liebsten sterben sehen." Some of the remainder were occasionally pretty in touches of color in harmonic fancy, in some little superficial cleverness of descriptive effect. But never did they reach further below the surface.

Possibly Stravinsky's "Rosée Sainte" and Zandonai's "Serenata" were of slightly greater account than the generality of the program's offerings. But how all these modernists shrink and pale when confronted with a single song of Schubert, of Schumann, of Brahms, Franz, or Grieg! Contemporary song writing is, indeed, in a parlous state if such offerings as Miss

Teyte's represent its best efforts. Happily one feels fairly certain that they do not. Either the singer's judgment was at fault or she was ill advised.

The delicacy and impersonal charm of Miss Teyte's style have always stood her in good stead for the interpretation of ultra-modern French songs. The large audience took much delight in her work at this recital as was shown by the applause and the demands for repetition of songs. Yet the soprano has been heard in much better voice than she was on this occasion.

Kurt Schindler, whose infrequent appearance in this capacity is widely and justly regretted, was a flawless accompanist.

H. F. P.

## Ask Werrenrath to Repeat Program He Presented in New York

The peculiarly interesting program presented by Reinald Werrenrath at his Aeolian Hall annual recital on October 23, together with the extended and enthusiastic commendation by the critics, has received unusual and wide-spread attention. The baritone has received many offers to repeat the recital and on October 24 his managers, the Wolfsohn Bureau, had a telegram from Professor Winkler, of Aurora, asking if Mr. Werrenrath would give an exact reproduction of the program at Wells College on November 6. Mr. Werrenrath's success on that occasion may be inferred from the fact that he was insistently engaged after each group of songs, mere reappearances with bowing acknowledgments failing to satisfy, and at the end of the concert two additional songs had to be added. This artist has been engaged to deliver the same program before the Harvard Musical Club of Boston on December 17.

## Massenet's "Thaïs" Well Sung by Century Company

Massenet's "Thaïs" had a very creditable production at the hands of the Century Opera Company of New York last Tuesday evening before a fairly large audience. Genuinely good work was done by Lois Ewell in the title rôle, Louis Kreidler as Athanael and Gustaf Bergman as Nicias. The opera was well staged, with scenery borrowed from the Boston House. Beatrice La Palme alternated with Miss Ewell as Thaïs during the week.

## PHILADELPHIA GIVES HOFMANN OVATION

**Pianist Soloist with Stokowski Orchestra—A Fine Reading of Brahms Symphony**

Bureau of Musical America, Sixteenth and Chestnut Streets, Philadelphia, November 24, 1913.

JOSEF HOFMANN, as soloist with the Philadelphia Orchestra at its sixth pair of concerts in the Academy of Music last Friday afternoon and Saturday evening, aroused great enthusiasm by his fine interpretation of Schumann's Concerto in A Minor, op. 54. On Friday afternoon, in fact, the enthusiasm was so pronounced and the demands for an encore so persistent, that the concert was prolonged beyond its usual length. Hofmann, returning again and again to the platform, refused, however, to give an extra number, according to the custom of soloists who appear with the local orchestra, and after Mr. Stokowski had several times attempted to begin the final number, the "Benvenuto Cellini" overture of Berlioz, the hand-clappers at last subsided and order was restored.

The First Symphony of Brahms was the orchestral feature of the program, and its great beauty and profound depth of feeling were impressively brought out under Mr. Stokowski's baton. It was a fine reading of a great work, an interpretation which emphasized the splendid resources of our orchestra, the sound musicianship of its leader, and the encompassing ability of its musicians. The comprehensive and enlightening interpretation of a Brahms symphony is no trivial task, and it is vastly to the credit of the Philadelphia organization that his No. 1 was so superbly presented. Its academic austerity, if one chooses to call it thus, never oppressed, for the melodious message back of it all was glowingly delivered, and the grandeur of it made manifest.

Beethoven's "Coriolanus" Overture opened the truly notable program, and the Berlioz "Benvenuto" Overture, as before mentioned, closed it.

ARTHUR L. TUBBS.

The choir of St. Matthew's Lutheran Church, York, Pa., Edgar A. Frey, conductor, gave the first of a series of concerts recently, presenting choruses from standard oratorios. The soloists were Clara Bosshart, soprano; Sarah Glatfelter, contralto, and C. A. Timperlake, baritone.

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## PRELIMINARY OPERA SEASON IN PHILADELPHIA AT AN END

Ruffo, Bassi and Carolina White in "Gioconda"—George Hamlin Scores Success as "Gennaro" in "The Jewels"—Paderewski Recital—Local Artists Heard

Bureau of Musical America,  
Sixteenth and Chestnut Streets,  
Philadelphia, November 24, 1913.

MONDAY evening began the third and last week of our opera season, except for the weekly visit on Tuesday evening of the New York Metropolitan Company, until the local organization returns from its Chicago engagement in February. "La Gioconda" filled the house, the cast being unusually attractive, with Titta Ruffo, as Barnaba; Carolina White, as Gioconda; Amedeo Bassi, as Enzo; Julia Claussen, as Laura; Henri Scott, as Alvisé, and Ruby Heyl as La Cieca. It was the first time Ponchielli's opera had been sung here by the Philadelphia-Chicago Company, and it was given in a manner that aroused much enthusiasm, Ruffo scoring another great success. He found ample opportunity to display his magnificent voice, especially in the "Ah, pescator," sung in the second act, which he was compelled to repeat, and his acting of the part was scarcely less effective than the thrilling manner in which he sang it.

Bassi sang with spirit, sharing a big ovation with Ruffo, after a stirring delivery of the tenor and baritone duet in the second act. As Gioconda, Carolina White won new favor, making a charming street singer, with sympathy and brilliancy of voice, her position as a leading prima donna now being fully established. The splendid contralto of Mme. Claussen came out with impressive volume and richness in the dramatic music allotted to the erring Laura. The fact that Henri Scott's rapid rise to the position of a leading singer in the company has been only the reward of merit and conscientious endeavor, was emphasized by his excellent interpretation of Alvisé, an important part in which he showed ease and authority, while the beauty of his resonant bass and his commanding ability as a singer never have been more convincingly appar-

ent. The opera was conducted by Giuseppe Sturani and was noticeably well staged.

On Wednesday evening there was a repetition of Massenet's "Don Quichotte," with the cast of the first American performance, as reported in last week's MUSICAL AMERICA, and Thursday evening "Cristoforo Colombo," by Franchetti, had its initial presentation in this country, a full account of the performance being given elsewhere in this issue. The Franchetti opera was repeated before another large and once more enthusiastic audience on Saturday afternoon. On Saturday evening at popular prices at the farewell performance until the company's return from Chicago in February, "The Jewels of the Madonna" had another hearing, with an excellent cast including Carolina White in her familiar and brilliantly interpreted rôle of Maliella; George Hamlin, as Gennaro, and Polese as the jaunty Rafaele.

### Hamlin's Début as "Gennaro"

It was Mr. Hamlin's first appearance here as the young blacksmith, who steals the jewels from the image of the Madonna with the hope of winning the favor of the fickle Maliella, and his impersonation had feeling and tragic significance, while vocally he was at his best, his tenor, in volume, range and dramatic feeling, being wholly equal to the demands made upon it.

Paderewski's first recital of the season, marking his reappearance after an absence of several years, took place in the Academy of Music on Wednesday afternoon under the local management of Robert Patterson Strine. The audience was as large as the house would hold, and was full of enthusiasm. The great pianist was as theatrical and as fascinating as ever. He kept his audience waiting only fifteen minutes after the time announced for the beginning of the recital, and was in a gracious mood, adding three numbers, one at the close. There was some fussiness, as usual, about the lights, the drafts, and so on, but these are things which the public expects of

Paderewski and which seem to help make him interesting. His playing had the old-time charm, in the softer passages, and was characterized by new vigor. In fact, the piano, particularly the bass strings, had to submit to pretty strenuous treatment, and there were times when the bass strings, too severely taxed, rebelled in a manner that could scarcely be called musical. Paderewski is to appear here later in the season at a single afternoon performance with the Philadelphia Orchestra and, it is expected, in at least one more recital.

Florence Hopkins, a young English soprano, one of the principal artists under the management of the Estey Concert Bureau, appeared before a delighted audience in Estey Hall last Thursday afternoon, when she gave a recital of ballads, folk songs and operatic arias, in costume. Miss Hopkins received her vocal training in this country and Europe, having been a pupil of de Reszke, Denza, Shakespeare and Minkowski, and has met with success as a drawing-room entertainer in London and Paris. She has beauty, charm of personality and versatility of talent, as well as a soprano voice of pure, sweet quality, especially full and rich in its upper tones, and sings with fluent ease and artistic appreciation. She completely won her audience on Thursday afternoon. Such dainty songs as "An April Birthday," by Ronald; "At Dawning," Cadman; "Donnellycarney," Mann, and "Little Grey Home," Lohr, were admirably contrasted by more ambitious numbers, the last being an aria from Puccini's "Madama Butterfly," which was very well sung. Miss Hopkins had the valuable assistance of Robert Braun, a pianist of distinguished ability, who, in addition to playing her accompaniments, contributed several solo numbers, including a new Valse by Moszkowski.

The Combs Broad Street Conservatory of Music began its course of recitals for the year last Thursday evening, when an audience that filled to overflowing the large concert hall heard Ruth Row, pianist, of the faculty. Miss Row plays with much brilliancy.

### Matinée Musical Luncheon

The charter luncheon of the Matinée Musical Club last Thursday at the Roosevelt was a brilliant success, among the 325 guests being many persons prominent in Philadelphia's musical life. A reception preceded the luncheon, at which the guests of honor were presented by the president, Mrs. George Washington Edmonds. Seated at

the president's table were Mme. Carolina White, of the Philadelphia-Chicago Opera Company; Mrs. John Roberts, president of the Browning Society; Mrs. A. M. Blair, president of the Rubinstein Club of Washington; Mrs. Beulah Jay, director of the Little Theater; Mrs. Charles C. Collins, Pennsylvania State Vice-President of the National Federation of Musical Clubs; Mrs. Henry Clay Swenk, chairman of the luncheon committee, and the officers of the club; Mrs. Frederick W. Abbott, vice-president; Mrs. Cornelius C. Bould, secretary, and Mrs. George W. Wagner, treasurer. Members of the music committee who formed the sextet which sang delightfully throughout the luncheon were Edna Florence Smith, Mary Walker Nichols, Marie C. Loughney, Louise DeGinther, Clara Yocum Joyce and Mary Todd Mustin.

Ralph Kinder, organist of the Church of the Holy Trinity, presided at the organ at the 347th free concert at the Drexel Institute of Art, Science and Industry Thursday evening, assisted by Elsie Morris Brinton, contralto, one of Philadelphia's most popular singers.

A piano recital of more than ordinary interest was given by Ferdinand Himmelreich, in Witherspoon Hall last Thursday evening, when this remarkably gifted artist, who, in spite of the drawback of having been almost sightless for many years, has developed his talent to a point of finished artistry. Himmelreich's technic is masterful and he has an abundance of temperament, beauty of tone and artistic individuality. Having an unusual talent for improvisation, he is particularly successful in his remarkably fluent execution of highly ornamented but still sane and entirely legitimate paraphrases on well-known airs and compositions such as the Sextet from "Lucia" and the "Blue Danube Waltzes."

ARTHUR L. TURBS.

### Unique Recital by the Reed Millers

Reed Miller, tenor, and Nevada Van der Veer (Mrs. Miller) will appear in joint recital in Aeolian Hall, New York, on Wednesday evening, December 3. The recital will be unique in that it is the first time a program of duets and solos has been given in Aeolian Hall by two American singers. Fully half of the program will be in English and Mrs. Miller will present two songs by Ulmer for the first time in America. The duets will include Bach's "Wohl mir, Jesus ist gefunden" and Ban-tock's "Book of Verses."

IL Baritono Emanuele Stieri giovane Americano di New York ha un sicuro e splendido avvenire perché possessore di una bellissima voce, educata alla scuola del celebre ex-tenore Comm. Franco Cardinale. Ha cantato già in vari teatri d'Italia, facendo il suo debutto a Lodi, una piazza assai esigente e passando poi ad altri teatri, ottenendo ovunque clamorosi successi.

Ad una sua audizione nell' ufficio di Ricordi si ebbe il piacere di sentire la voce di questo giovane. Egli cantò per la impresa del teatro Fraschini di Pavia, ed è probabile che finirà per detto teatro, ove si produrrà nella Wally e nella Isabeau. È anche in trattative per Novara, Como e Cremona. Sicuro che avrà uno di questi contratti.

Il suo repertorio include: Aida, Traviata, Faust, Don Carlos, Ballo in Maschera, Isabeau, Wally, Bohème, Chenier, Girl of Golden West, Favorita, Otello, Tosca, Lucia, Linda.

"LA PROVINCIA DI COMO scrive: "La chiusura della stagione di opera si ebbe con la Favorita . . ." non meno va detto del sig. Emanuele Stieri baritono molto promettente favorito di robusta e ben intonata voce e che assai bene impersonò la non facile parte del Re."



The young American Baritone, Emanuele Stieri, of New York, promises a brilliant future. Some of Italy's leading press is certainly not backward also in sealing his reputation as a perusal of the press notice annexed will testify. He has studied under the celebrated tenor Commandatore Franco Cardinale of universal artistic renown.

He has sung in various theaters in Italy and always has obtained most enthusiastic receptions.

He has several important engagements in view, including one for the Fraschini Theater of Pavia, having sung for the Impresario who is anxious to close with him. The "Wally" of Catalani will be produced there, also "Isabeau."

Sanguine hopes are also justifiable for Novara, Como and Cremona, and most probably he will be induced to accept an engagement at one of these places.

He makes a specialty of German *Lieder*, and has also a good concert repertoire in French, Italian and English.

His voice is of a rare quality, rich in beauty, and he sings with great sentiment and with great expression.

He is also open for engagements in Concert in any of the principal European or American cities.

His operatic repertoire includes: Aida, Traviata, Faust, Don Carlos, Ballo in Maschera, Isabeau, Wally, Bohème, Chenier, Girl of the Golden West, Favorita, Otello, Lucia, Linda, etc.

PROVINCIA DI COMO says: "The closing of the grand opera season was with 'La Favorita.' Mr. Emanuel Stieri with a robust baritone voice sang in perfect pitch and impersonated admirably the difficult part of the King."





Harold Henry, the Chicago pianist, scored a splendid success in recital at Jackson, Mich., on November 11.

Mrs. Georgia Hall Quick recently gave the last of a series of piano concerts in Milwaukee at the home of Mrs. George P. Miller.

Under the direction of J. W. Bleeker, the choir of Christ Church, New York, sang Gaul's "Holy City" on Sunday evening, November 23.

Mrs. Florence Rich King gave an organ recital in the Baptist Church of Brookline, Mass., on November 18, assisted by Mrs. Ada Belle Child, contralto.

Waupaca, Wis., now has a choral club, organized under the direction of Lucile Hocking and Annie Suhs. Walter Mortensen has been elected president.

Ernestine Coben-Beyer, soprano, gave a song-recital at the Stratfield, Bridgeport, Conn., November 20, assisted by her uncle, the Rev. Ernest J. Craft, in dramatic readings.

The Oratorio Society of Bridgeport, Conn., under the direction of Dr. Arthur Mees, and a chorus of 300 voices, will give Verdi's "Requiem Mass" in the near future.

The Watertown Symphony Orchestra, at Watertown, Wis., has been organized with Prof. H. Reichert as conductor. Alvin Stallman is secretary, with Rev. N. Carter Daniell as president.

A new director has been added to the Utah Conservatory of Music in the person of Dr. C. F. Wilcox, who was elected to the office made vacant by the resignation of Prof. Thomas Giles.

Isabelle Pearson, organist of the Pro-Cathedral of Duluth, Minn., pleased a large audience with an organ recital at St. Albin's church at Superior, Wis., with Mrs. B. M. Ruse, assisting soprano.

Mrs. Amor W. Sharp, soprano; Hazel Swann, pianist, and Mabel Dunn, all of Columbus, give a concert at Fostoria, O., November 25, under the auspices of the Fostoria Women's Music Club.

Clarence E. Shepard, the Oshkosh organist, Beecher C. Burton, Milwaukee tenor, and Miss Gretchen Mehlmann, soprano, also of Oshkosh, pleased music lovers in that city with a recent concert.

The Rev. Abel Gabert, director of music of the Catholic University, Washington, D. C., gave a talk recently before the Washington Chapter of the Organists' Guild on plain chant, its beauties, technicalities and history.

A song recital was given on November 18 at the Washington Street Chapel, Beverly, Mass., by Gertrude Walker Crowley, soprano, Frederick Kennedy, tenor, and Harris S. Shaw, the Boston accompanist, assisted.

The Treble Clef of Philadelphia has resumed rehearsals with Karl Schneider as musical director and H. Alexander Matthews as accompanist. Two concerts will be given January 28 and April 24 at Horticultural Hall.

Walter G. Charnbury, the Baltimore pianist, and graduate of the Peabody Conservatory, has opened a studio in Washington, D. C. He will continue to teach in Baltimore and conduct a Summer school in Hanover, Pa.

Maggie Teyte, assisted by Charles Lurvey at the piano, gave a song recital November 21 in Milton, Mass., opening the ninth season of the Milton Education Society's concert course, under the management of Harriet Whittier.

Alexander Skibinsky, now engaged as a music teacher in Atlanta, Ga., has filed suit for divorce from Mrs. Charlotte Von Skibinsky, pianist. He alleges that his wife's "artistic temperament" won't permit her to be content in America.

The choir of the Swedish Methodist Episcopal Church of Jamestown, N. Y., gave its annual concert on November 6, under the direction of Gustav N. Lundgren, the occasion being the anniversary of the death of Gustavus Adolphus II of Sweden.

The Golterman 'Cello Quartet recently gave an "orchestral" program before the Sioux City Woman's Club of Sioux City, Ia., under the direction of Mr. and Mrs. Frederick Heizer, assisted by Frances Fribourg, violinist, and Fay Hanchette, vocalist.

Arthur Aehm, pianist, gave a fine recital at his Baltimore studio. He was extremely successful with the Chopin Concertos in E Minor and F Minor and Romance by Sibelius. His program concluded with several of his own compositions, which were redemanded.

The thirty-seventh anniversary of Schulte's band and orchestra, of Racine, Wis., was observed with a musical program, participants being Etherl Waite, reader; Florence Bettray, pianist, of Racine; Carl Schulte, violinist, and Hans Hess, 'cellist, both of Chicago.

Charles Washburn, baritone, assisted by Angelo Cortese, harpist, and Enoch Walton, accompanist, appeared in recital in Memphis, Tenn., on November 20. On November 11 the Memphis Glee Club, under Ernest F. Hawke, director, gave its first concert at the Goodwyn Institute.

The Braun School of Music, of Pottsville and Philadelphia, has opened a branch school in Reading, Pa., with the following members of the faculty: Robert Braun, director; Frederick Hahn, Henry Gurney, Miriam Baker Hompe, Edna Gable, Emily Brown, Carrie Betz and G. Francis Pyle.

Max Dessauer is giving a course of opera-lecture-recitals in Ivoryton, Conn. The first lecture-recital was on Keizel's "Kuhreigen." Last week the subject was "Madama Butterfly." His course will include "Rosenkavalier," "Tiefland," "Secret of Susanne" and "The Jewels of the Madonna."

The Symphonia Ladies' Quartet, Racine, Wis., composed of Clara and Jennette Hilker, Henrietta Weichers and Edith Schulz, appeared in a most delightful recital at the studios of Mrs. Jessie Waters Northrop. Assisting was Mrs. Harrison Garner, dramatic reader, and Alfred Hilker, pianist.

Virginie de Fremery gave the first of a series of organ recitals under the auspices of the American Guild of Organists, of which Dr. H. J. Stewart is dean, in the First Congregational Church in Oakland, Cal., November 9. She played numbers by Bach, Widor, César Franck, Reger, Schubert and Arthur Bird.

George Sheffield, tenor, and B. Gregory Evans, bass, both of London, England, with Gertrude Consuelo Bates, violinist, of Chicago, appeared successfully in a recital at the Arion Musical Club's first of a series of recitals in Arion Hall, Milwaukee. Charles W. Dodge, the club's pianist, accompanied artistically.

An "Autumn Concert" was given in Pueblo, Col., on November 15, by Mmes. Royal Olson and A. C. Jones, assisted by Mrs. Robert Glass, soprano; Mrs. Roger Wheldon, pianist; Mildred Hyde, violinist, and Clovis Johnson, baritone. The composers selected were Mendelssohn and Gounod, Cadman and Goldstein.

The Woman's Club, of Las Animas, Col., presented four pianists, with Francis Schwing, their teacher, in orchestral parts, in a "Liszt Concerto Evening." Lydia Jones played the "Hungarian Fantasy"; Marguerite Johnson, the C Major Concerto, and Colin Campbell, the E Flat Concerto. Mildred Hyde was the violinist.

A chorus under the direction of Mrs. Jessie Waters Northrop presented Willard Patton's oratorio, "Isaiah," before a capacity audience at the First Baptist Church, Racine, Wis. Sylvester Piper played the organ accompaniments, while

the soloists were Lydia Koehler, contralto, Mr. Oneson, tenor; Louis Miller, basso.

Emily Christine Rulison, violinist, and Edward Pease, baritone, recently appeared before the Saturday Club of Sacramento, Cal., in a concert, a feature of the program being Somervell's song cycle from Tennyson's "Maud," sung by Mr. Pease. The "Chant Nègre" by A. Walter Kramer was one of the numbers played by Miss Rulison.

Frank L. Farrell gave a piano recital at the Y. M. C. A. in Norwich, Conn., November 19, to an appreciative audience, his program containing Beethoven's Sonata Appassionata, op. 57, Mozart's Pastorale Varié, Schumann's "Carnaval," op. 9, several compositions of Chopin, a left-hand sonata by Leschetizky and two of Liszt's works.

Mrs. Alvin Hunsicker, soprano, on November 13, gave a recital of Ancient and Classic Airs before the Institute of Arts and Sciences of Columbia University in Horace Mann Auditorium. The program consisted of groups of songs in French, Italian, German and English, artistically presented. Mrs. Hunsicker was accompanied by Harriet Holley.

Henry Doughty Tovey, director of the University School of Music, University of Arkansas, Fayetteville, Ark., on November 20, gave a pianoforte recital, assisted by Marie Porter Mather, who played the orchestral parts on a second piano. The program consisted of Schütt's Concerto in G Minor, Rubinstein's Concerto in D Minor, and a group of Chopin pieces.

Orlando A. Mansfield, professor of music of Wilson College, Chambersburg, Pa., gives his fourth organ recital at the college, November 29. His principal numbers were the Andante from Haydn's "Surprise" Symphony, Mendelssohn's Sonata in D Minor and Concert Allegro in G by Purcell J. Mansfield, besides a "Maestoso e Fughetta" in D by the organist himself.

The Overbrook School for the Blind, on December 3, gives the Fairy Scenes from "A Midsummer Night's Dream" with Mendelssohn's music, at the Scottish Rite Hall, Philadelphia. The cast includes about fifty of the girls of the school. The soloists are Lucile Mahan and Edith Morris, the accompanist being Mrs. Clara Haines Martin, and the organist, Rollo F. Maitland.

A pleasant concert recently given by the Tuesday Musical Club of Pittsburgh, with a program arranged by Jean Balph, engaged, as soloists, Mrs. Romaine Smith Russell and Mrs. Jessie Yuile Yon, sopranos; Mrs. Frederick H. Steele and Mrs. Gertrude Schumann-Thomas, contraltos; Mrs. James Crampton Smith and Edith Parker, pianists, and Esther Havekotte, violinist.

The Minnequa Congregational Society of Pueblo, Col., has arranged a series of concerts, the first given on November 18, under the direction of Jean Groff. The participants were Bernice Crick, Elizabeth Schenck, Ruth Thomas, Dorothy Payne, Ruth Richardson, Miss Groff, Gale Northway, Mrs. Bert Wilson, George Withers, Edith Baker, Rosalie Farrar and Lida Blanche Robe.

Charles W. Washburn, baritone, gave a recital November 22 as one of a series of Artists' Course recitals given at the University of Arkansas, Fayetteville, Ark., under the direction of Henry Doughty Tovey. The program consisted of "Songs of Human Interest," and was divided into four groups, namely: "Songs of the Open," "Songs of Love," "Songs of Childhood" and "Songs of the South."

St. Mary's Hall of Faribault, Minn., under the direction of Blanche E. Strong, piano; Inez Marston, voice, and Gertrude Potwin, violin, has instituted a series of six artists' recitals, beginning on November 22 with a piano recital by Katharine Goodson. She is followed by Oscar Seagle, Henry J. Williams, harp soloist of the Minneapolis Symphony Orchestra; Harold Bauer, Maud Powell and Cecil Fanning.

The second concert of the Louisville Quintet Club was heard by a large audience on Nov. 18, the numbers performed being the Beethoven String Quartet, op. 18, No. 1; Schütt's Piano Trio, "Walzer Märchen," and Goldmark's Piano Quintet, op. 30. The personnel of the club is as follows: Charles Letzler, first violin; Mrs. Alinda Wunderlich Rudolf, second violin; Victor Rudolf, viola; Karl Schmidt, cello, and Mrs. J. E. Whitney, piano.

At the first meeting of the Students' Club, Washington College of Music, the program was presented by the following faculty members: Frank Norris Jones, Beulah L. Harper, Mrs. Ethel Holtzchaw Gawler and Sydney Lloyd Wrightson. At a recent meeting of the Music Study Club sketches on various composers were read by Helene Oyster, with illustrative numbers by Katherine Bouck, Beulah Harper and Julia Huggins.

Music lovers and musicians of Waukesha, Wis., have reorganized the Waukesha Symphony Orchestra and decided to place the same on a permanent basis. A choral union to embrace members from various local singing societies and church choirs is also being considered. A. P. Adams, a local band leader, will be conductor of the orchestra. A. A. Zacher and J. A. LaMotte have been elected temporary chairman and secretary, respectively.

The King's Chapel Quartet, Mrs. Alice Bates Rice, soprano, Bertha Cushing Child, contralto, R. T. Simonds, tenor, and A. E. Prescott, bass, opened the program of a musicale given at the Copley-Plaza Hotel, Boston, November 15, for the Boston University Medical Alumnae Association Bazar. Other artists appearing were Mme. Wilhelmina Wright Calvert, soprano, Ellen Keller, violinist, and Estella Neuhaus, pianist. The accompanying was done by Mrs. Edith Noyes Greene and Anna Walker.

The year book issued by the Amateur Musical Club of Chicago contains much valuable information regarding the musical activities of this representative musical body, giving its list of officers for the year, the concerts and entertainments planned for the next twelve months, the visiting artists' recitals and the list of members. The officers for 1913-1914 are as follows: Mrs. James S. Moore, president; Mrs. Rosseter G. Cole, first vice-president; Mrs. Clifford Williams, second vice-president; Kate P. Richards, secretary, and Mrs. Charles F. Everett, treasurer.

The St. Paul Presbyterian Church of Philadelphia recently held its second monthly musical service when the choir, under the direction of May Porter, sang Gaul's "The Holy City." The solo quartet consisted of Edna Florence Smith, soprano; Jean Douglas Kugler, contralto; Ednyfed Lewis, tenor, and William F. Newbery, bass. The second quartet included Ruth Kennedy Cross, soprano; Elsie M. Henderson, contralto; Willard M. Harris, tenor, and William Cugley, bass. The harp obligatos were played by Helen Reed Alexander.

The Friday Morning Club of Washington, D. C., gave a recent program of vocal and instrumental compositions, in which the following local musicians participated: Ida Ewing, Mrs. Adrienne Kirkman Wentz, Mrs. Dickey and Mr. and Mrs. Louis de Haas. The last two named are newcomers in Washington. Mrs. de Haas sang entirely in German, offering an interesting group by Hugo Wolfe and by her husband, Mr. de Haas, a pianist of ability, offered an unusual feature by creating an improvisation on a theme given by one of the assembly. He also played music by Bach, Schumann and Chopin.

The music section of the Ladies' Literary Club of Salt Lake City gave a program recently at which Jennie Sands read a paper on "Music Study in Germany"; Mrs. W. H. Ferguson discussed "The Development of Musical Instruments," and Mrs. Eugene Palmer told of "A Day With Mrs. Beach." "Twins April," "Twilight," "Autumn," "Serenade" and "Narcissus" by Nevin; the brilliant "March de Concert," Wachs, and "Ballade," "June," "Barcarolle," "Danse des Fleurs," "Summer Wind," "When Soul Is Joined to Soul," by Mrs. Beach, with "Through the House With Glimmering Lights" by the club chorus, composed the musical program.

The Woman's Stringed Orchestra of New York, conducted by Martina Johnstone, November 21, gave a musicale in Clifton, N. J., assisted by Elena de Olloqui and Mrs. Alvin Hunsicker. The orchestra played three movements of Pergolesi, the Overture from Von Weber's "Oberon," and several shorter numbers by Handel, Tchaikowsky, Jiranek and H. Hoffman. Mrs. Hunsicker sang with artistic effect arias from Mozart's "Nozze di Figaro," Gluck's "Paris and Helen," Handel's "Rodelinda" and Bach's "Phoebus and Pan"; also Liszt's "O Komm im Traum," and several Old English, Scotch and Russian airs. The pianist, Miss de Olloqui, creditably played Liszt's "Liebeslied," Wagner-Brassin's "Feuer Zauber" and several numbers by Chopin. The entire program was enthusiastically received, Mrs. Hunsicker's work being especially worthy of praise.



## "WHERE THEY ARE"

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

### Individuals

**Antosch, Albin.**—Brooklyn, Dec. 28.  
**Austin, Florence.**—Summit, N. J., Dec. 2; New York (Columbia University), Dec. 18.  
**Bachaus, Wilhelm.**—New York, Dec. 1; Washington, Dec. 3; Boston, Dec. 6; New York, Dec. 7; Louisville, Dec. 11; Columbia, Dec. 12; Kansas City, Dec. 14; Emporia, Dec. 15; New Orleans, Dec. 18.  
**Barrère, George.**—Mount Vernon, N. Y., Dec. 1; Boston, Dec. 2; Æolian Hall, New York, Dec. 5 and 7; Brooklyn, Dec. 6; Hotel Ritz, New York, Dec. 7; Dobbs Ferry, N. Y., Dec. 11; Belasco Theatre, New York, Dec. 15.  
**Barstow, Vera.**—New York, Dec. 2; Utica, Dec. 8; Buffalo, Dec. 10; Erie, Pa., Dec. 12; Greensburg, Pa., Dec. 15.  
**Bauer, Harold.**—New York, Dec. 5; Brooklyn, Dec. 6; New York, Dec. 7; Wheeling, Dec. 9; Toledo, Dec. 10; Chicago, Dec. 12; Duluth, Dec. 15; St. Paul, Dec. 16; St. Louis, Dec. 19, 20; New York, Dec. 20, 23; Boston, Dec. 28.  
**Beddoe, Mabel.**—New York (Plaza), Dec. 4; Springfield, Mass., Dec. 30; Swarthmore, Pa., Jan. 24.  
**Berry, Benjamin E.**—New York, Dec. 4.  
**Blispham, David.**—Fifth Ave. Theatre, New York, week of Dec. 1.  
**Blauvelt, Lillian.**—Maine (Tour), Dec. 9 to 21.  
**Bowman, Beatrice.**—Montreal, Nov. 30.  
**Brown, Albert Edmund.**—Westfield, Mass., Dec. 9, 10.  
**Cadman, Charles Wakefield.**—York, Neb., Nov. 29; St. Joseph, Mo., Dec. 1; New York, Dec. 6; Bridgeport, Conn., Dec. 10.  
**Caslova, Marie.**—New York, Dec. 18, Æolian Hall, New York Recital.  
**Clark, Charles W.**—Chicago, Nov. 30.  
**Clément, Edmond.**—Æolian Hall, New York, Dec. 2; Boston, Dec. 9.  
**Connell, Horatio.**—New York, Dec. 7.  
**Dadmun, Royal.**—New York, Dec. 6; Scarsdale, N. Y., Dec. 19 and 20.  
**Davidson, Rebecca.**—Allentown, Dec. 2.  
**Davis, Jessie.**—Cambridge, Dec. 12.  
**Downing, Geo. H.**—Springfield, Mass., Dec. 10; Boston, Dec. 21; Springfield, Mass., Dec. 30.  
**Dunham, Edna.**—Brooklyn, N. Y., Nov. 29; Carnegie Hall, New York, Dec. 12.  
**Egenieff, Franz.**—Boston, Dec. 1; Æolian Hall, New York, Dec. 4; Utica, N. Y., Dec. 8; Buffalo, Dec. 10; Toronto, Can., Dec. 11; Erie, Pa., Dec. 12.  
**Eldridge, Alice.**—Providence, R. I., Dec. 9.  
**Finnegan, John.**—Paterson, N. J., Dec. 1; Hoboken, Dec. 7; on tour through Maine from Dec. 9 to 21.  
**Fox, Felix.**—Worcester, Mass., Dec. 7; Springfield, Mass., Dec. 10.  
**Fulton, Zoe.**—Toledo, O., Dec. 3.  
**Gadski, Mme.**—Minneapolis, Dec. 5.  
**Genovese, Nana.**—Montclair, N. J., Dec. 3; Altoona, Pa., Dec. 15; St. Louis, Dec. 21.  
**Goodson, Katharine.**—New York Recital, Dec. 2; Cleveland, Dec. 12.  
**Granville, Charles N.**—Newburgh, N. Y., Dec. 1.  
**Griswold, Putnam.**—Carnegie Hall, New York, Dec. 5.  
**Gurowitsch, Sara.**—New York, Dec. 6; Elizabeth, N. J., Dec. 7; New York, Dec. 11; Carnegie Hall, New York, Dec. 12; Paterson, N. J., Dec. 15; Scarsdale, N. Y., Dec. 19; Newark, N. J., Dec. 20.  
**Hackett, Arthur.**—Quincy, Mass., Dec. 10.  
**Harris, George, Jr.**—Toledo, O., Dec. 3; Calgary, Alberta, Dec. 8-13; Vancouver, B. C., Dec. 18.  
**Harrison, Beatrice.**—Soloist Philharmonic, New York, Carnegie Hall, Dec. 12.  
**Harrison, Charles.**—Mt. Vernon, Nov. 30.  
**Henry, Harold.**—Providence, R. I., Dec. 14; Boston, Dec. 15; New York, Dec. 16.  
**Hindermeyer, Harvey W.**—Brooklyn, Dec. 2; Great Neck, L. I., Dec. 3.  
**Hinkle, Florence.**—Carnegie Hall, New York, Dec. 5.  
**Hinshaw, William.**—Chicago, Dec. 7; Carnegie Hall, New York, Dec. 17; Handel and Haydn Society, Boston, Dec. 22; New York (Hippodrome), Dec. 28.  
**Hofmann, Josef.**—Carnegie Hall, New York, Dec. 9.  
**Hunt, Helen Allen.**—Milford, Mass., Dec. 2.  
**Hunting, Oscar.**—Salem, Mass., Dec. 21.  
**Huss, Henry Holden.**—New York, Æolian Hall, Dec. 10.  
**Huss, Hildegard H.**—New York, Æolian Hall, Dec. 10.  
**Jacobs, Max.**—New York, Dec. 7.  
**Kaiser, Marie.**—Albany, N. Y., Dec. 8; New York Liederkrantz, Dec. 9.  
**Kerns, Grace.**—Fremont, O., Dec. 2; Syracuse, Dec. 4; Providence, R. I., Dec. 18; Worcester, Dec. 26.  
**Knight, Josephine.**—Walpole, Mass., Dec. 12; Salem, Mass., Dec. 21.  
**Kortschak, Hugo.**—Chicago, Dec. 5.  
**Kreiser, Fritz.**—Carnegie Hall, New York (Fritz Kreisler, soloist), Dec. 4.

**Kubelik, Jan.**—Seattle, Dec. 1; Tacoma, Dec. 2; Portland, Dec. 4; San Francisco, Dec. 7; Los Angeles, Dec. 9; San Diego, Dec. 11; San Francisco, Dec. 14; Sacramento, Dec. 29.  
**Leginska, Ethel.**—New York, Dec. 2; Syracuse, Dec. 4; New York, Æolian Hall, Dec. 11; New York (Plaza), Dec. 15.  
**MacMahan, Louise.**—Mt. Vernon, Dec. 9.  
**Mannes, David and Clara.**—New York, Nov. 30, Dec. 14; Montreal, Can., Nov. 27.  
**McCue, Beatrice.**—New York, Dec. 1.  
**Melba, Mme.**—Seattle, Dec. 1; Tacoma, Dec. 2; Portland, Dec. 4; San Francisco, Dec. 7; Los Angeles, Dec. 9; San Diego, Dec. 11; San Francisco, Dec. 14; Sacramento, Dec. 29.  
**Mero, Yolanda.**—Montreal, Dec. 3; Youngstown, O., Dec. 5.  
**Miller, Mr. and Mrs. Reed.**—Æolian Hall, New York (song recital), Dec. 3.  
**Miller, Christine.**—Terrell, Tex., Nov. 29; Talladega, Ala., Dec. 1; Birmingham, Ala., Dec. 2; Cincinnati, Dec. 4; Hollidaysburgh, Pa., Dec. 6; Lindsborg, Kan., Dec. 9; Topeka, Dec. 11; Pittsburgh, Dec. 19; Boston (Symphony Hall), Dec. 22; New York (Carnegie Hall), Dec. 26 and 27.  
**Nielsen, Alice.**—Carnegie Hall, New York, Dec. 7.  
**O'Shea, John A.**—Boston, Mass., Dec. 18.  
**Ormsby, Frank.**—New York, Dec. 21.  
**Paderewski, Jan.**—Carnegie Hall, New York, Nov. 29.  
**Pagdin, Wm. H.**—Worcester, Dec. 26.  
**Parlow, Kathleen.**—Brooklyn, Nov. 30; New York (Recital, Æolian Hall), Dec. 2; Washington, Dec. 3; Morristown, Dec. 5; Boston, Dec. 6; New York, Dec. 7 and 8.  
**Pilzer, Maximilian.**—Durham, N. C., Nov. 21.  
**Possart, Cornelia Rider.**—Washington, D. C., first two weeks in December.  
**Potter, Mildred.**—Carnegie Hall, New York, Dec. 5; Mt. Vernon, Dec. 9; Providence, R. I., Dec. 18.  
**Rappold, Mme.**—Worcester, Mass., Dec. 7; Portland, Me., Dec. 8; Providence, R. I., Dec. 9; Springfield, Mass., Dec. 10.  
**Reardon, George Warren.**—New York City, Dec. 16.  
**Rihsdaffer, Grace Hall.**—Milledgeville, Ga., Nov. 29; Carrollton, Ga., Dec. 1; La Grange, Ga., Dec. 2; Luverne, Ala., Dec. 3; Montgomery, Ala., Dec. 4; Houston, Tex., Dec. 7; Columbia, Miss., Dec. 8; University, Ala., Dec. 10; Atlanta, Ga., Dec. 12; Jackson, Ga., Dec. 15; Moultrie, Ga., Dec. 16; Waycross, Ga., Dec. 17; Bartow, Fla., Dec. 18; Plant City, Fla., Dec. 19.  
**Rogers, Francis.**—Little Theatre, New York, Dec. 2.  
**Sassoli, Ada.**—Little Theatre, New York, Dec. 2.  
**Seagle, Oscar.**—Oberlin, Dec. 2; Port Huron, Dec. 4; Aurora, N. Y., Dec. 6.  
**Seydel, Irma.**—Mankato, Minn., Dec. 3; St. Louis, Dec. 5, 6.  
**Simmons, William.**—Staten Island, Dec. 7.  
**Smith, Ethelynde.**—Portland, Me., Dec. 4.  
**Sorrentino, Umberto.**—Montclair, N. J., Dec. 3; Altoona, Pa., Dec. 15; St. Louis, Mo., Dec. 21; Cleveland, Dec. 28; Springfield, Jan. 5.  
**Sundelius, Mme. Marie.**—Manchester, N. H., Dec. 1; Lexington, Mass., Dec. 2; Bridgeport, Conn., Dec. 10; Boston, Dec. 17; Springfield, Mass., Dec. 30.  
**Teyte, Maggie.**—Chicago Opera Co., in "Bohème," Minneapolis, Dec. 1; St. Paul, Dec. 2; Dayton, O., Dec. 4; Louisville, Ky., Dec. 5; Washington, D. C., Dec. 9; Norfolk, Va., Dec. 10; New York (New York Symphony Society), Dec. 12 and 14; New York, Dec. 14 (evening); Boston, Dec. 18, Chicago Opera Co., in "Mignon."  
**Thompson, Edith.**—Portland, Me., Dec. 8.  
**Thornburgh, Myrtle.**—Babylon, L. I., Dec. 3; Newark, N. J., Dec. 21.  
**Thornton, Rosalie.**—Boston, Dec. 2.  
**Tollefsen, Mr. and Mrs. Carl H.**—New York, Dec. 7; Brooklyn, Dec. 2, 9 and 14.  
**Trnka, Alois.**—Brooklyn, N. Y., Dec. 4; Ridgewood, N. J., Dec. 9; Æolian Hall, New York, Dec. 14; New York, Dec. 19.  
**Webster, Carl.**—Salem, Mass., Dec. 1; Framingham, Mass., Dec. 2; Worcester, Mass., Dec. 2.  
**Werrenrath, Reinald.**—Waldorf-Astoria, New York, Dec. 2; Alliance, O., Dec. 8; Chicago, Dec. 11; Cleveland, Dec. 13; Boston, Dec. 18 and 19.  
**Wheeler, William.**—Syracuse, N. Y., Dec. 29.  
**Williams, Evan.**—Meadville, Pa., Nov. 28; Portsmouth, O., Dec. 1; Granville, N. Y., Dec. 4; Hartford, Conn., Dec. 8; Easton, Pa., Dec. 9.  
**Witherspoon, Herbert.**—Worcester, Mass., Dec. 7; Portland, Me., Dec. 8; Providence, R. I., Dec. 9; Springfield, Mass., Dec. 10.

### Orchestras, Quartets, Chorus, Etc.

**Boston Symphony Orchestra.**—New York, Dec. 4, 6; Brooklyn Academy of Music, Nov. 7, Dec. 5 (Fritz Kreisler, soloist).  
**Chicago String Quartet.**—Chicago, Dec. 4.  
**Chicago Symphony Orchestra.**—Chicago, Dec. 5, 6, 12, 13.  
**Cincinnati Symphony Orchestra.**—Cincinnati, Nov. 29, Dec. 5 (Dr. Kunwald, soloist); Columbus, O., Dec. 9.

**Fionzaley Quartet.**—New York, Dec. 1; New London, Dec. 2; Boston, Dec. 4; Cambridge, Dec. 5; Brooklyn, Dec. 7; Wheeling, Dec. 9; Rochester, Dec. 11; Syracuse, Dec. 12; Williamstown, Dec. 13.  
**Gamble Concert Party.**—Amherst, Mass., Dec. 6; Beaver Falls, Pa., Dec. 9; Dunbar, Pa., Dec. 11; Cleveland, Dec. 14; Painesville, O., Dec. 17.  
**Jacobs Quartet, Max.**—New York (Carnegie Hall), Dec. 7.  
**Kneisel Quartet.**—Boston, Dec. 2; Newark, Dec. 3; Philadelphia, Dec. 4; New York, Dec. 7 and 9; Brooklyn, Dec. 11; Tarrytown, Dec. 12; New York, Dec. 14.  
**Longy New York Modern Chamber Music Society.**—Æolian Hall, New York, Dec. 6.  
**Manhattan Ladies' Quartet.**—New York, Dec. 7.  
**Miller, Mr. and Mrs. Reed.**—New York Recital, Æolian Hall, Dec. 3.  
**Minneapolis Symphony Orchestra.**—Minneapolis, Nov. 30; Dec. 5, 7.  
**Mozart Society.**—Hotel Astor, New York, Dec. 6.  
**Musical Art Society.**—Carnegie Hall, Dec. 16.  
**New York Philharmonic Orchestra.**—Carnegie Hall, New York, Nov. 30; New York, (Waldorf-Astoria), Dec. 2; Carnegie Hall, New York, Dec. 7, 11 and 12; Brooklyn, Dec. 14; Carnegie Hall, New York, Dec. 18, 19; Madison Square Garden, New York, Dec. 21.

## BALLET SCHOOL AS TRAINING STATION FOR OPERA RANKS



Viafora's Impression of Director and Pupil

While the general public is frequently acquainted with details of preparation for the season at the Metropolitan Opera House, it never witnesses the preparatory work done in one department, the ballet school, as it was revealed to a few visitors on Friday afternoon of last week.

Up near the opera house rafters the new director of the school, Mme. Pauline Verhoeven, was seen conducting some fifty of her charges through their intricate daily evolutions. A considerable average of improvement was noted in the young dancers from the four months of Mme. Verhoeven's instruction, especially in a more plastic movement of the arms.

Eva Swain, America's first *première danseuse assoluta*, manifested the distinct charm of her ripening art in a solo dance which she is to introduce in "Traviata" and a *pas à deux* from "Hamlet" in which she was supported by Loretta Glynn, "my Novikoff," as Mme. Verhoeven described this agile exponent of "boy" parts. Florence Burns also showed artistic growth in her solo number.

### JOINT GUNTHER RECITAL

#### Soprano and Baritone Heard in Attractive Solo Numbers and Duets

A joint recital by Mr. and Mrs. Frederick Gunther was the attraction of the "Assembly Salon" at the Hotel Plaza, New York, on Thursday afternoon, November 20. For their recital this admirable artist couple had prepared an interesting list of songs and duets.

The duets were Hofmann's "Zum Abend," Hildach's "Nun bist du worden mein Eigen," with a charming encore, Mary Helen Brown's "O Mistress Mine," Ambrose Thomas's "Légères hirondelles" and Henschel's "Gondoliera," all sung with taste, musical understanding and satisfying vocal quality.

Mrs. Gunther, whose lyric soprano won the favor of her hearers at once, sang two Ries songs, Goring-Thomas's "Le Baiser," La Forge's "The Butterfly," Schindler's "Faery Song," Egon Pütz's "Perfume" and Harriet Ware's "Call of Radha" with beauty of voice and interpretation, being recalled after each group.

**New York Symphony Orchestra.**—Æolian Hall, New York, Nov. 30; Dec. 5, 7, 12, 14; Brooklyn Institute of Arts and Sciences, Dec. 6.

**Oratorio Society of New York.**—Carnegie Hall, New York, Dec. 5, 26, 27.

**Philadelphia Orchestra.**—Wilmington, Dec. 1; Pittsburgh, Dec. 8; Ann Arbor, Mich., Dec. 9; Detroit, Dec. 10; Akron, O., Dec. 11; Cleveland, Dec. 12; Oberlin, O., Dec. 13; Scranton, Dec. 15; Washington, Dec. 16; Philadelphia, Dec. 31.

**Philharmonic Trio.**—Brooklyn Institute of Arts and Sciences, Dec. 13.

**Rubinstein Club.**—Waldorf-Astoria, New York, Dec. 9 and 20.

**St. Paul Symphony Orchestra.**—St. Paul, Nov. 30, Dec. 7, 14, 16, 21, 28, 31.

**Steinert, Albert M.** (Series of Concerts).—Worcester, Mass., Dec. 7; Portland, Me. (Monday evenings), Dec. 8; Providence, R. I. (Tuesday evenings), Dec. 9; Springfield, Mass. (Wednesday evenings), Dec. 10.

**Tollefsen Trio.**—Boston, Dec. 6; Brooklyn, Dec. 14.

**Volpe Symphony Orchestra.**—Carnegie Hall, New York, Dec. 2.

**Zoellner Quartet.**—Yankton, S. D., Dec. 2; Vermillion, S. D., Dec. 3; Rock Valley, Ia., Dec. 4; Sioux City, Ia., Dec. 5; Dubuque, Ia., Dec. 7 and 8; Sinsinawa, Wis., Dec. 9; Davenport, Ia., Dec. 10; Streator, Ill., Dec. 12; Chicago, Dec. 15; Buffalo, N. Y., Dec. 19.

Three American songs—McMillan's "The Diver," Hallett Gilbert's "Two Roses" and Kúrsteiner's "Invocation to Eros"—were given by Mr. Gunther to the evident satisfaction of his hearers. He possesses a bass-baritone capable of many emotional colors and he rose splendidly to the climaxes of his songs. After the "Two Roses" Mme. Bell-Ranske, under whose guidance the Assembly meets, announced that the composer was present, which brought Mr. Gilbert a salvo of applause. Mr. Gunther's other offerings were Bernberg's "Air de l'Ermite," Hadley's "Gieb schönes Kind," Brahms's "Ständchen" and Schubert's "Der Wanderer."

Mary Pinney was an efficient accompanist.

A. W. K.

### LAURELS FOR MME. MÉRÓ

#### Pianist Makes Second Appearance This Season in Winnipeg

WINNIPEG, CAN., Nov. 20.—Mme. Yolanda Méro, the young Hungarian pianist, appeared for the second time this season in this city last week, and the recital was in every way as distinct a success as her first appearance. After her first appearance, which was at a joint recital with Alice Nielsen, the soprano, Mme. Méro was immediately re-engaged for a recital for the following week. She played a particularly interesting program, in which she included the organ concerto of Bach-Stradal, several Chopin numbers, the Serenade by Rachmaninoff and Valse Intermezzo by Mekler. Other numbers which pleased her audience were Liszt's "Liebestraume" and the "Second Rhapsody."

Other appearances at which Mme. Méro was greeted by large audiences included one at Brandon, which was a joint recital with Miss Nielsen, also at Edmonton and Manitoba.

On each of these occasions Mme. Méro received excellent criticisms in the daily papers, the verdict of the critics being unanimous, in that this part of Canada has rarely if ever been favored by a visit of such an altogether satisfactory artist.

### NOVEL AID TO MISS TEYTE

#### "Ancient Instruments" Her Support in Boston Recital

BOSTON, Nov. 22.—In the ball-room of the Copley-Plaza Hotel on Thursday afternoon, November 20, Maggie Teyte presented in costumes of the period a program of eighteenth century French songs and operatic arias. Miss Teyte was assisted appropriately by the Boston Quartet of Ancient Instruments, consisting of C. W. Adams, harpsichord; P. Fosse, hautbois d'amour; A. Gietzen, viola d'amore, and M. Belinski, viola da gamba.

Miss Teyte was indeed charming in the dainty ancient costumes, and her singing was with the same artistic finish and purity of tone that has long since won for her the admiration of all. The songs chosen were of a pleasing nature, and Miss Teyte's interpretations were faultless. She was especially effective in the folk-songs, "Voici Noël," "Le Rosier Blanc," "Verdunnette," "Eho! Eho!" and "Pétronille." There was a large and friendly audience which gave liberal applause.

W. H. L.

A wedding of recent interest to many musicians in Greater Boston was that of Lillian Haynes of Newtonville, a cellist, to Albert L. Walker, organist.



## A NOTABLE WEEK IN MUSIC IN ST. LOUIS

**Egenieff Makes His Début With Zach Orchestra—Melba, Kubelik and Alda Heard**

ST. LOUIS, Nov. 22.—Surely no city in the country could boast of a finer weekly musical program than was presented here this last week. The first of the attractions on Tuesday night was Mme. Melba and Jan Kubelik, who were heard at the Coliseum by a record-breaking crowd. The concert was for charity, having been presented under the direction of the Kingdom House Settlement. Not less than 8,000 people attended. Mme. Melba, who has not been heard here in a number of years, was in excellent voice and exhibited the same prowess as always. Mr. Kubelik played in his flawless way, and Edmund Burke, Gabriel Lapierre and Marcel Moyse were thoroughly liked. More than \$12,000 was taken in at this concert.

The third symphony program, which the St. Louis Orchestra presented yesterday afternoon, was by far the best that has been heard this season and was a triumph for Mr. Zach. The concert was also notable from the fact that it signaled the American début of Franz Egenieff, baritone, who was the son-in-law of the late Adolphus Busch, the multi-millionaire brewer of this city. He visited the Busch family here.

Before dwelling on Mr. Egenieff's part of the program I must mention the majestic interpretation of the wonderful Tschaiakowsky "Pathétique" Symphony. Mr. Zach has presented this many times before, but never has there been such a beautiful performance of the work as was heard yesterday. Particularly noticeable was the interpretation of the third movement, though the others also were played gloriously. The Prelude to "Die Meistersinger," with all its pomp and circumstance, was well done. The other orchestral number was a symphonic poem, "Loreley" by Strube, played for the first time by any orchestra and from manuscript. It is thoroughly descriptive and Mr. Strube has used all the modern means of orchestral composition to obtain his bizarre effects. It was all very pleasing.

Mr. Egenieff chose as his first number the aria of *Almaviva*, from "Figaro's Wedding," and the serenade from "Don Giovanni." He exhibited a very excellently trained voice with unusual resonance in his middle register. His lower tones are also well placed and had more volume than his high notes. He appeared to even better advantage in two arias from "Tannhäuser," the first "Blick ich Umher" and the very familiar and much cherished "Lied an den Abendstern." These were sung in excellent style and with a thorough understanding of the text. His encores were Richard Strauss's "Dreams in the Twilight" and Hermann's "The Three Comrades." A very creditable thing that may be said about Mr. Egenieff's art is his precise diction. He has an exceptionally attractive manner and a dignified presence. He was enthusiastically received.

Many people would have paid a fancy price to hear Mme. Frances Alda, prima donna of the Metropolitan Opera, who sang at the Missouri Athletic Club last night, but there was not a place for them. Weeks ahead the entire reservation for seats had been made and the club dining room was packed. It was the first of the second series of concerts inaugurated so



With Mme. Melba and Jan Kubelik on their travels. Above, Mr. Kubelik, Mme. Melba and Mrs. Kubelik. Below, the committee of the University Club of Wheeling, W. Va., with Mr. Kubelik. In the group are the Messrs. Brennan, Paull, Feeny, Burke, Powell, Lapierre, Nielsen and Potter

successfully last year. Mme. Alda has never appeared here in better voice, and with such an accompanist as Frank La Forge her reception was extraordinary. A group of American songs was her concluding number. Mr. La Forge made a profound impression with his playing of two

Chopin Preludes and Etude in A Flat. His *pièce de résistance* was Liszt's "Liebestraum" and a "Rhapsodie" by Dohnanyi. The young 'cellist, Gutia Casini, displayed rare technic in his part of the evening's work. The entire concert was brilliant and full of spirit.

The Grand Opera Committee is endeavoring to secure the Chicago Company for Easter week, or at least four or five performances at that time. There are some hopes that the new production of "Parsifal" will be one of the operas, perhaps to be given on Sunday. H. W. C.

### Weekly Concerts for Louisville Orchestra

LOUISVILLE, Nov. 22.—Plans for the Louisville Orchestra season, which begins early in December, are for weekly Sunday afternoon performances at the Shubert Masonic Theater. The organization this season will consist of forty-two players, under the direction of Theodore Marzian. An effort will be made to provide music of a popular character while still maintaining a high artistic standard. The concerts are to be given at popular prices, twenty-five and fifty cents being the admission fee. H. P.

### Bridegroom Wed to Own Music, Played by His Brother

LANCASTER, PA., Nov. 20.—Richard G. Appel, musical instructor at the Episcopal Theological School of Cambridge, Mass., was married last evening to Anna E. Herr,

daughter of the late Dr. H. L. Herr, of Lancaster. The musical program was of particular interest in that the wedding march and the preliminary music used were composed by the bridegroom and played by his brother, Kenneth E. Appel. W. H. L.

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